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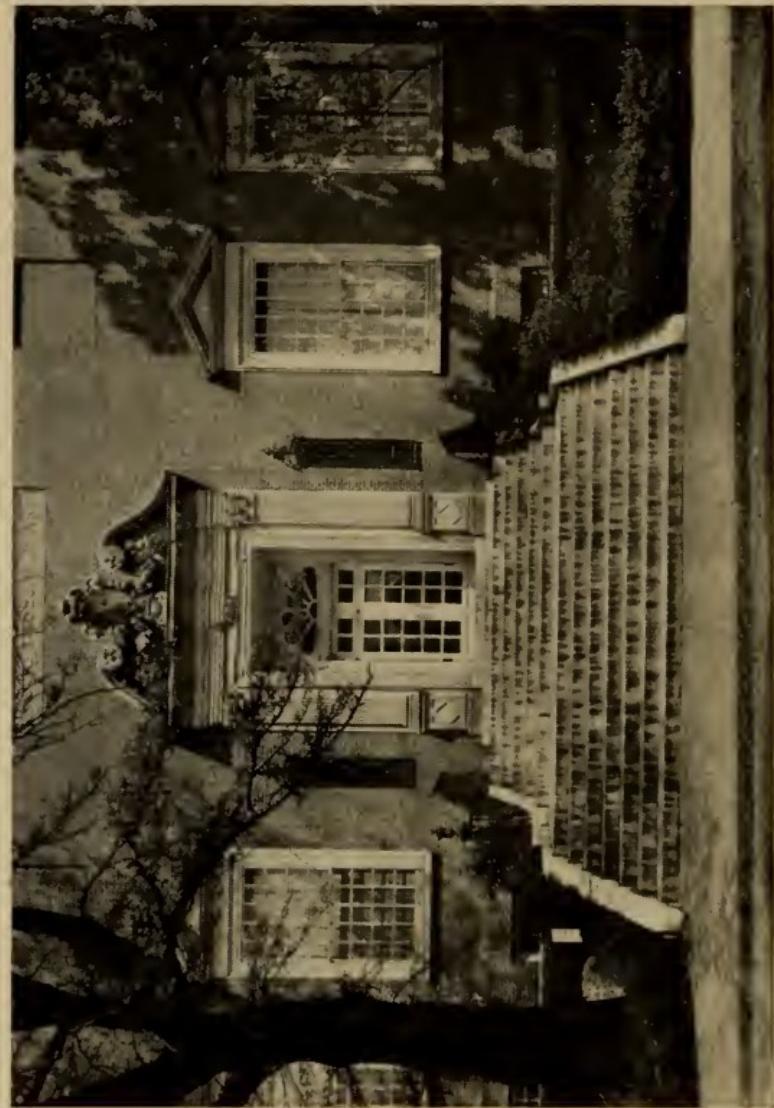
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THE FOGG ART MUSEUM



THE FOGG ART MUSEUM MAIN ENTRANCE

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FOGG ART MUSEUM,
HARVARD UNIVERSITY

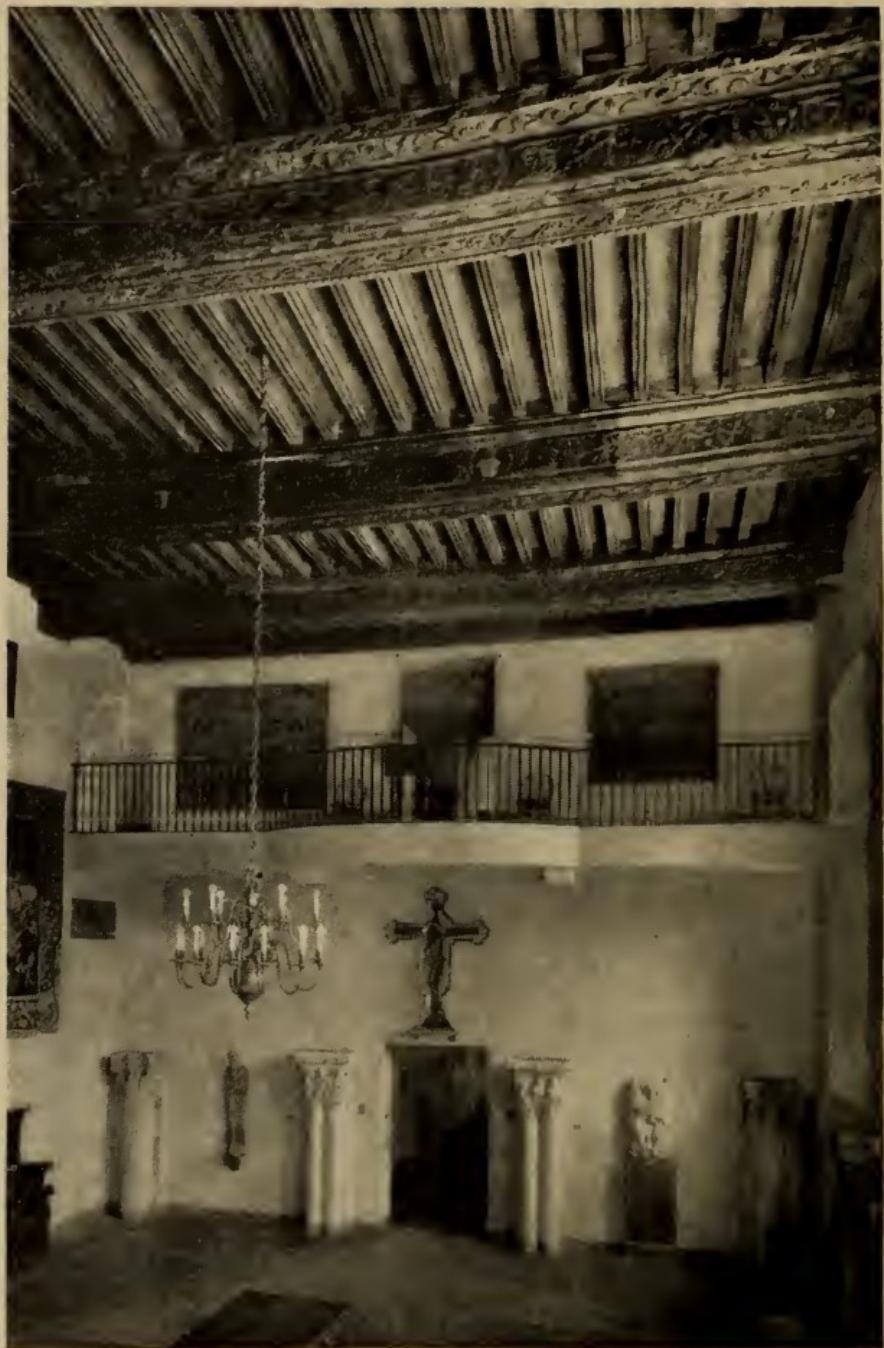
HANDBOOK

Third Edition

CAMBRIDGE
1936

CONTENTS

General Information	ix
Plans	xi
The Collections	1
Sumerian Art	3
Nuzi Expedition Finds	4
Egyptian Art	5
Greek Art	9
Etruscan Art	24
Pre-Romanesque Art	26
Romanesque Art	28
Gothic Art	41
Renaissance Sculpture	50
Painting	51
Water-Colours	111
Prints	120
Drawings	142
Textiles	164
Silver	166
Scythian Art	168
Graeco-Buddhist Sculpture	169
Indian Sculpture	170
Cambodian Sculpture	173
Chinese Art	176
Korean Art	190
Japanese Art	192
Persian Art	208
Maya Art	217
The Fogg Art Museum	
History; Description; Activities	222
Friends of the Fogg Art Museum	229
Visiting Committee	230
Staff	231
Publications	233



WARBURG HALL

SEVERAL members of the staff of the Museum have written descriptions of the objects reproduced. Grateful acknowledgment is made to them; to Mr. Alan Burroughs, Dr. Frederick B. Deknatel, and Dr. Benjamin Rowland, Jr., who have contributed critical notes; and to Dr. Ananda K. Coomaraswamy of the Museum of Fine Arts, Boston, who gave his advice on the attribution of the Persian miniatures.

GENERAL INFORMATION

THE FOGG ART MUSEUM

Corner of Quincy Street and Broadway
Cambridge, Massachusetts

HOURS OF OPENING

Daily (*except on Sundays and legal holidays*) 9 A.M.-5 P.M.

TELEPHONE

Kirkland 7600 (Harvard University),
Extension 302 (office of the Assistant to
the Directors of the Fogg Art Museum).

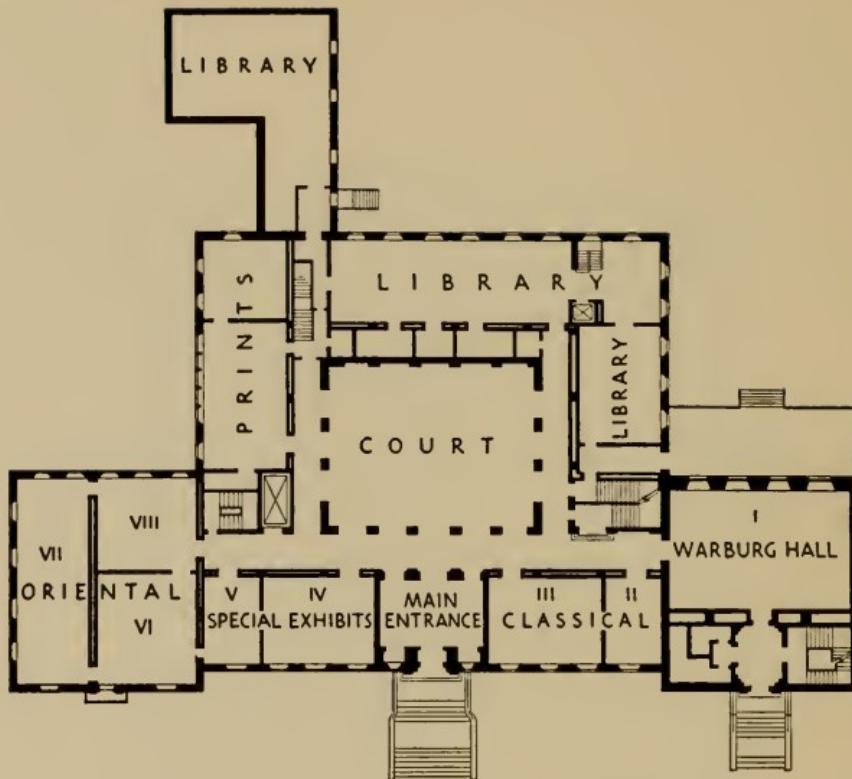
DOCENT SERVICE

It is desirable that anyone wishing special docent service should make an appointment in advance.



STAIRWAY

PLANS OF THE MUSEUM

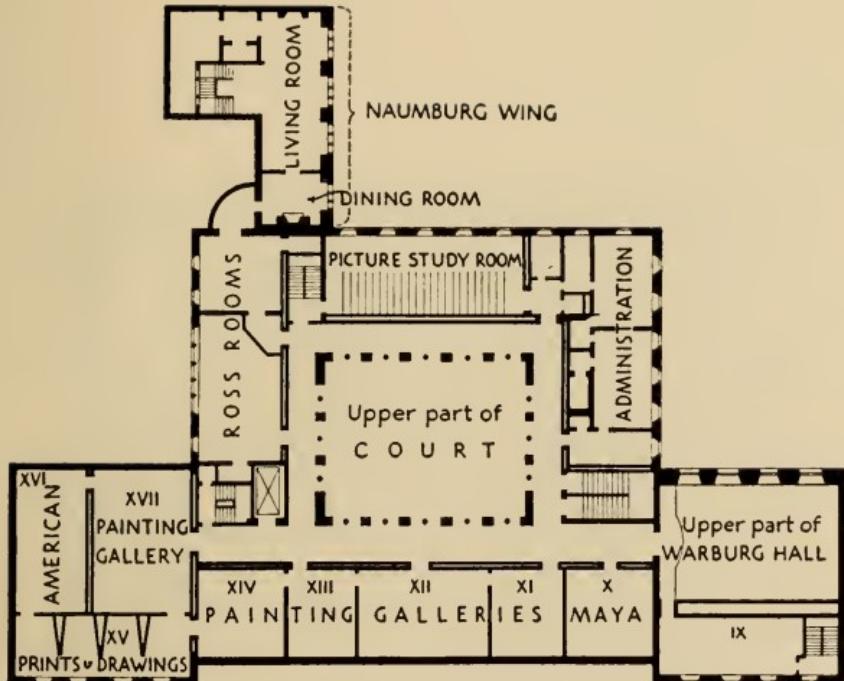


FIRST FLOOR

THE Galleries are numbered beginning with Warburg Hall at the extreme right of the main entrance on Quincy Street.

- I Warburg Hall — Romanesque Sculpture;
French XVI-century ceiling from Dijon.
- II-III Classical Exhibit.
- IV-V Special Temporary Exhibits.
- VI-VIII Oriental Exhibit.
- Print Study Room; Library.

LOWER LEVEL: Office and Study Room of the Oriental Department; Office of the Registrar; Photographer's Rooms; Office of the Superintendent of the Building; Work and Storage Rooms; Library Stack Room; Large Lecture Hall.



SECOND FLOOR

IX Special Temporary Exhibits.

X Maya Art.

XI-XIV Paintings.

XV Prints and Drawings.

XVI American.

XVII Paintings.

Ross Rooms; Naumburg Rooms; Picture Study Room; Administrative Offices.

THIRD FLOOR: Study and Conference Rooms; Two small Lecture Rooms; Studios; X-Ray Department.

FOURTH FLOOR: Studios; Technical Research Laboratories.



COURT

SECOND STORY

THE COLLECTIONS

IN A brief handbook, a full account of the Museum's Collections cannot be given, but illustrations of some of the most important works of art and short notes in regard to them follow.

No attempt to give bibliographies has been made. In a few cases references have been given to articles in the Fogg Museum Notes and Bulletin or to other articles or books in which a work has been discussed. With one or two exceptions references have not been given for paintings published in the Catalogue of Mediaeval and Renaissance Paintings.

SUMERIAN ART



ABOUT 2500 B.C. HEAD OF A WARRIOR, DIORITE
BAGHDAD EXPEDITION FUND

The Sumerians dwelt and flourished in Lower Mesopotamia, probably coming there from over the sea. Finds from the first of the royal graves uncovered at Ur, their capital, may be dated approximately 3500 B.C.; these tomb objects are the artistic products of a civilization already old. The history of the Sumerians practically came to an end about 1885 B.C., when Ur was destroyed by the Babylonians, but their civilization has influenced Babylonian, Assyrian, Hebrew, Phoenician, and Greek art and thought and so the civilization of the modern world.

NUZI EXPEDITION FINDS



ABOUT 1500 B.C.

LION, GLAZED TERRACOTTA

Found at Nuzi during excavations which were conducted for four seasons, 1927/28 - 1930/31, by Harvard University, the University of Pennsylvania, and the American Schools of Oriental Research, Baghdad. Nuzi, the site of which is about eight miles southwest of Kirkuk, Iraq, was a city of the Hurri race destroyed by the Assyrians shortly after 1500 B.C. The body of the lion was found in 1929-30, the legs and base in 1930-31. This figure is one of the earliest examples of perfectly developed glaze technique. (Published: R. F. S. Starr. Bulletin of the Fogg Art Museum, November, 1931.)

EGYPTIAN ART

THE first great period of Egyptian Art was reached under the so-called Old Kingdom, about 2980–2475 B.C. (Dynasties III–VI). Political disunion and disintegration and foreign invasions then arose and lasted until the period of the Middle Kingdom, about 2160–1788 B.C. (Dynasties XI, XII). Then after another period of disunion came the Empire, about 1580–1090 B.C. (Dynasties XVIII–XX) — perhaps the most brilliant age of Egyptian life. To this period belongs the Tomb of Tutankhamen. Then followed the:

Foreign Domination Period, 1090–663 B.C. (Dynasties XXI–XXV).

Saïte Period, 663–525 B.C. (Dynasty XXVI, the Egyptian Renaissance).

Persian Period, 525–332 B.C. (Dynasties XXVII–XXX).

Ptolemaic Period, 332–30 B.C.

Roman Period, 30 B.C.–394 A.D.

Byzantine (Coptic) Period, 394–638 A.D.

Moslem Period, 638 A.D. to the present day.

Egyptian art is in the main — though it observes certain conventions — realistic, and throughout its long duration is characterized by its uniformity and its remarkable technical skill. It was the outgrowth of the Egyptian religion — the expression of the race of its belief in, and its longing for, immortality.



OLD KINGDOM (V DYNASTY)
THE BULLOCK DRIVER

GIFT OF GRENVILLE L. WINTHROP, CLASS OF 1886

The relief dates from the first great period of Egyptian art. Almost all the extant sculptures of this period have come from the tombs called mastabas. These tombs have yielded a large number of statues and reliefs portraying the interests and activities of the dead noble when on earth, in order to ensure his continued enjoyment of them after death. His flocks and herds, the labourers in his fields were represented to provide for his needs; his daily pursuits and pleasures were portrayed to provide for his entertainment. Almost every aspect of Egyptian life was represented. The greater number of the bas-reliefs were painted. (Published: F. R. Grace. Bulletin of the Fogg Art Museum, March, 1936.)



PTOLEMAIC PERIOD, 332-30 B.C.
PHARAOH PROTECTED BY THE HAWK OF HORUS
GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

An example of Egyptian "sunk relief." The background has not been cut away as in ordinary reliefs, but each figure has been modelled in low relief in the hollow of a sinking in the stone. In accordance with the Egyptian convention, the head is in profile, the eye and shoulders in front view.



FAYOUM PORTRAIT II-III CENTURY
GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

In Graeco-Roman Egypt memorial portraits were placed on mummy cases. The portraits were either painted or were modelled masks, made of canvas, plaster, or wood. Painted portraits have been found in large numbers in the Fayoum, Egypt. The portraits were done in the classical method of encaustic painting — that is, the pigments were mixed with melted wax and the portrait executed partly with a brush and partly with bronze modelling tools. Although the work of craftsmen many of these portraits show a surprising vitality and skill in the rendering of character and type. (Published: D. B. Tanner. Bulletin of the Fogg Art Museum, November, 1932.)

GREEK ART

MAIN PERIODS

Prehistoric, about 3000–1100 B.C.

Dark Ages, about 1100–700 B.C.

Historic:

Archaic Period, First Half, about 625–550 B.C.

Second Half, about 550–480 B.C.

Transitional Period, 480–450 B.C.

Great Period, First Half, 450–400 B.C.

Second Half, 400–323 B.C.

Hellenistic Period, 323–146 B.C.

Graeco-Roman Period, 146–27 B.C.

THE existence of a highly developed prehistoric civilization in the islands of the Aegean Sea and the lands around it was brought to light only in the latter part of the XIX century, through explorations begun by Schliemann and carried on by later archaeologists. This prehistoric civilization, usually called Aegean, dates from about 3000–1100 B.C. Troy, Mycenae, Tiryns have all been proved to be important centres of this age and excavations on the island of Crete have yielded astonishing results. Remains of palaces, fragments of wall paintings, pottery, jewellery, and other minor arts have been discovered, also a few fragments of relief sculpture and small sculptured figures. Except for the well-known Lion Gate at Mycenae very little sculpture on a large scale has been found. This remarkable civilization was distinctly non-Greek in origin; it was probably brought to an end by the invasions of Greek tribes about 1100 B.C.

Reproductions of a few of the remains of the ancient Minoan art of Crete, given by Mrs. Schuyler Van Rensselaer of New York in memory of her son, George Griswold Van Rensselaer, Class of 1896, are shown in the George Griswold Van Rensselaer Room on the third floor.

Greek art properly so called was religious and civic in character and from the first concerned itself chiefly with the representation of the human body. It had a marked idealizing tendency — especially in the Great Age 450-323 B.C. — and produced figures of remarkable beauty and nobility. The sculpture of the Hellenistic Period became more realistic in treatment.



IV CENTURY B.C. HEAD OF AN ATHLETE

This head in its combination of simple with rather detailed modelling marks a transitional stage between the School of Phidias and that of Praxiteles. It is carved with great subtlety and detail. The head is of a beautiful piece of Parian marble and is in a remarkable state of preservation. The slightly swollen and flattened ears lead to the supposition that it is the head of an athlete. (Published: George H. Chase. Fogg Art Museum Notes, December, 1921.)



STYLE OF SCOPAS

MELEAGER

BEQUEST OF MRS. K. G. T. WEBSTER

A copy of the famous Meleager by the IV-century sculptor Scopas, one of the six great sculptors of Greece. The work of this master was characterized by its energy and strong intensity of feeling. There are in all more than twenty copies of the statue of Meleager. It is agreed that the Fogg Museum statue reflects closely the style of the original. Since, however, it was found in Italy it is likely that it is a product of the Roman period. It is the work of a master of unusual skill and power.



IV CENTURY B.C. FEMALE HEAD

Commonly called the "Ponsonby" head from the name of a former owner. An idealized portrait sometimes thought to be that of Olympias, the mother of Alexander. The skilful workmanship and the striving for expression in the eyes and mouth place it without doubt in the IV century.



ATTIC, IV CENTURY B.C. GRAVE RELIEF

Grave monuments form one of the largest groups among the products of the IV century. Contrary to the usual practice this relief represents an actual death scene. Because of this realistic conception the relief probably dates from late in the century.



HELLENISTIC PERIOD APHRODITE
GIFT OF MEMBERS OF THE CLASS OF 1895

This figure of Aphrodite shows the marked influence of Praxiteles, who first made popular the undraped female figure. After him undraped and partially draped figures were common. In the pose and arrangement of drapery the statue is interesting for its similarity to the Aphrodite of Melos.

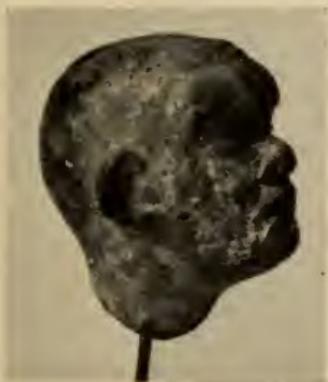
MINOR ARTS

The Hoppin Collection of Greek vases was bequeathed to the University in 1925 by Dr. Joseph Clark Hoppin, Class of 1893, who was for many years a member of the Visiting Committee for the Division of the Fine Arts and the Fogg Art Museum. It includes Corinthian, Geometric, Boeotian, Attic black-figured vases, Attic red-figured vases painted in the severe and the free styles, Attic black-figured vases on a white ground, Attic polychromed vases on a white ground, and Campanian vases. Of particular interest are a large Corinthian bowl with a cover; a red-figured kylix attributed to Douris (subjects: Silen and Maenad; Dionysos and thiasos; Silens and Maenads); a red-figured stamnos in the free style (subjects: Dionysus and thiasos; Maenad and Silens); and several Athenian white lekythoi.

Other vases of interest are two amphorae in the Attic black-figured style of the VI century (subjects: Chariot Race, and Herakles and the Cretan Bull); several vases painted in the severe red-figured style of the first part of the V century, especially a Nolan amphora (subject: Theseus and Sinis); a kylix attributed to the so-called "Foundry Painter" (subject: Warrior).

The collection of Minor Arts includes also coins, vases, and Tanagra figurines, the bequest of Edward P. Bliss; and Tanagra figurines, a few vases, and other objects of Greek antiquity, the gift of Miss Bettina Kahnweiler.

A series of nine terracotta heads was recently received in exchange from the Royal Museums of Art and History, Brussels. The heads are mostly caricatures and came from Asia Minor, dating from about the II century B.C.



II CENTURY B.C.

TERRACOTTA HEADS

IN EXCHANGE FROM

ROYAL MUSEUMS OF ART AND HISTORY, BRUSSELS

These small heads from Asia Minor are evidently caricatures, showing one of the characteristic developments of the period.



"FOUNDRY PAINTER," V CENTURY B.C.
WARRIOR VASE

GIFT OF EDWARD P. WARREN, CLASS OF 1883

A V-century vase painted in the red-figured technique, with the figures and decorative patterns the reddish colour of the clay, the details and background black.

The vase has been identified as by the master who painted a kylix in Berlin on which the interior of a bronze foundry is represented. The style of the painter is similar to that of the Brygos Painter. He was doubtless a contemporary of Brygos and may have worked in the Brygos studio. In the interior of the kylix is represented a warrior with spear and shield. On the outside are three warriors arming and three warriors in combat.

The kylix, or drinking cup, was a favourite shape with the painters of the red-figured technique. This vase is exceptionally beautiful in shape and in the delicacy of its drawing.

"For close on to a century the study of Greek vases has been one of the most fascinating fields . . . in the science of classical archaeology. And this with reason, for of all the records which the Hellenic world has left behind, vases are perhaps the most complete and satisfactory. . . . No other objects . . . give us as complete a record of the actual daily life of the Greeks nor so varied a portrayal of their wonderful mythology and tradition which in spite of Homer and the poets would be lifeless without the complement of vase-paintings." (Hoppin. Handbook of Attic Red-figured Vases. Cambridge, Harvard University Press, 1919. Volume I, pp. xxi, 456, No. 10.)



ATTIC BLACK-FIGURED AMPHORA 530-520 B.C.
LENT BY THE MISSES NORTON

The design is painted in black silhouette on the reddish clay and details added partly by incised lines cut through the pigment with a sharp metal instrument, and partly by the application over the varnish of small masses of white or purplish-red. The subject, a chariot race, is one not often found on Athenian vases.

The vase formerly belonged to Professor Charles Eliot Norton. (Published: George H. Chase. Bulletin of the Fogg Art Museum, November, 1932.)



PANATHENAIC PRIZE AMPHORA

IV CENTURY B.C.

HOPPIN COLLECTION



ATTIC RED-FIGURED STAMNOS (A)

MIDDLE OF V CENTURY B.C.

HOPPIN COLLECTION

The execution of the vase is very fine, by an artist of the first rank, who probably belonged to the school of the Achilles Painter.

The subjects represented are, on one side, Dionysos with Maenads and Silens (A); on the other, a Maenad between two Silens, one holding a thyrsos and kantharos, the other, a large wineskin (B). Under and above each handle is an elaborate palmette.



ATTIC RED-FIGURED STAMNOS (B)

MIDDLE OF V CENTURY B.C.

HOPPIN COLLECTION

The stamnos was a high-shouldered, short-necked jar with two handles, used as a wine jar.

(Published: Corpus Vasorum Antiquorum, United States of America; Hoppin and Gallatin Collections, [1896] Fasc. I, pp. 9-10, Plates 14 and 15.)

ETRUSCAN ART



VI CENTURY B.C. WARRIOR
HAYNES BEQUEST

A votive bronze figurine of a standing warrior representing Mars in the traditional attitude conceived by the Etruscans. The type of features, the detailed decoration of helmet and cuirass suggest Ionic influence.

IV CENTURY B.C. BRONZE MIRROR¹

GIFT OF DR. HARRIS KENNEDY, CLASS OF 1894

The Etruscans excelled in the so-called minor arts — in the engraving of mirrors and of gems and in the making of jewellery. A large number of bronze mirrors has been preserved, dating in general from the IV century B.C. and later. The mirrors were engraved with scenes taken chiefly from Greek legends. The figures represented on the mirror reproduced seem to be Hermes and one of the mild winged Genii or Fates called Lasas, whom the Etruscans frequently pictured on their mirrors. (Published: D. B. Tanner. Bulletin of the Fogg Art Museum, November, 1933.)

¹ The cut was made from a drawing of the mirror by Minna M. Horwitz.

PRE-ROMANESQUE ART



COLUMN FROM NOTRE-DAME-LA-DAURADE, TOULOUSE
V-VI CENTURY

GIFT OF GRENVILLE L. WINTHROP, CLASS OF 1886

The column is of gray marble and originally formed part of the decoration of the Church of Notre-Dame-La-Daurade, Toulouse, founded probably at the end of the V century. The church was completely demolished in 1764, but twenty-two of the original columns were saved and are now distributed among various collections. Two columns from La Daurade are in the Metropolitan Museum of Art; a column almost identical to the one in the Fogg Museum has been recently acquired by the Louvre.

The vine motive is of Oriental origin; the type of relief recalls Byzantine sculpture of the end of the V and the beginning of the VI century. The carving is beautiful in its delicate precision and suppleness. (Published: R. De L. Brimo. Bulletin of the Fogg Art Museum, November, 1934.)

ROMANESQUE ART

THE style of sculpture known as Romanesque prevailed during the XI and XII centuries. It developed from the necessity of decorating the new Romanesque churches, and the key-note to the sculpture of the period is that it was essentially architectural — subordinated to the scheme of the building as a whole. The subjects were taken from sacred history and legend, from everyday life, from nature, and often from the Bestiaries.

The Fogg Museum collection of Romanesque sculpture is unusually fine, including examples of French and Spanish work.



FRENCH, XII CENTURY
CAPITAL FROM MOÛTIER-SAINT-JEAN
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The capitals from the Abbey of Moûtier-Saint-Jean, the work of the XII-century Burgundian School, are of an importance hardly equalled by any other objects of mediaeval art in America. The capitals decorated with foliage are very lovely examples of the strength and delicacy, the supreme skill in execution characteristic of the best Burgundian work; the figured capitals show the XII century at its purest and best.



FRENCH, XII CENTURY
CAPITAL FROM MOÛTIER-SAINT-JEAN
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM



THE JOURNEY TO EMMAUS



SACRIFICE OF CAIN AND ABEL

FRENCH, XII CENTURY

CAPITALS FROM MOÛTIER-SAINT-JEAN

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

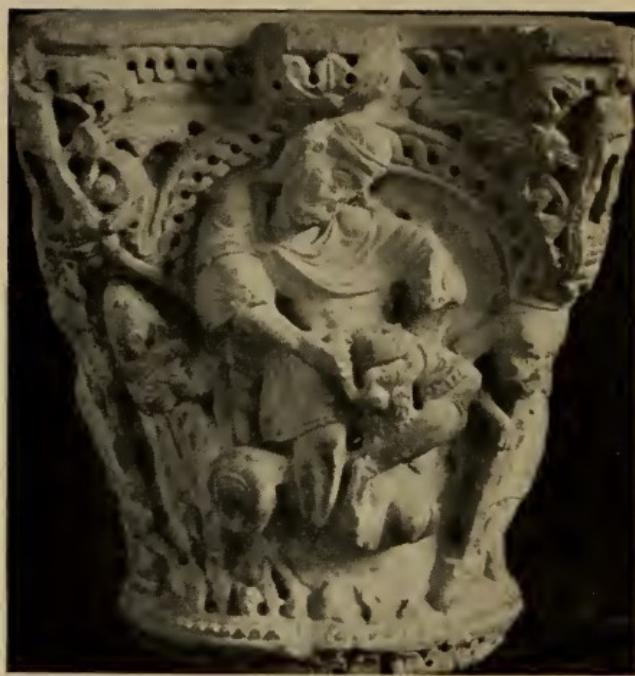


FRENCH, XII CENTURY

KITCHEN SCENE

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Capital from the cloister of the Abbey of Saint-Pons. Although almost Gothic in character, suggesting the XIV century, it was probably executed when the cloister was reconstructed after the sack of the monastery in 1170.



FRENCH, XII CENTURY SAMSON AND THE LION

Capital from the cloister of the Cathedral Notre-Dame-des-Doms of Avignon representing the story of Samson, and dating from the late XII century. The capital is of Carrara marble and is executed with unusual delicacy and refinement of technique.

The capitals from Moûtier-Saint-Jean, Saint-Pons, and the Samson capital from Avignon were published by A. Kingsley Porter in the Fogg Art Museum Notes for June, 1922, and January, 1923.



FRENCH, XII CENTURY FOLIAGE CAPITAL
GIFT OF GRENVILLE L. WINTHROP, CLASS OF 1886

This leaf capital was also originally in the cloister of Notre-Dame-des-Doms, Avignon. The technique, the material from which it is carved — Carrara marble — and the dimensions are identical with those of the Samson capital. Both date from the third quarter of the XII century when the Romanesque style was approaching its end, to be superseded by the new Gothic art already forming. (Published: R. De L. Brimo. Bulletin of the Fogg Art Museum, November, 1935.)



SPANISH, XII CENTURY VIRGIN (WOOD)
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

This statue of the Virgin — with four other figures smaller in scale forming a Deposition group — was found in the year 1907, by a mission of the Institut d'Estudis Catalans, behind the retablo of the Church of Santa María de Tahull, Catalonia. It was acquired for the Fogg Museum in May, 1925 — a gift of The Friends of the Fogg Art Museum. A Saint John of the same dimensions has been found at the Church of San Clemente de Tahull. These two figures may have belonged to a second group representing the Deposition, at San Clemente.

The Deposition was a favourite subject for Catalan sculptors in wood, who treated the scene with extraordinary impressiveness. Such sculptured groups were originally brightly polychromed and were placed behind the altar.

Interesting features of the figures are the board-like draperies and the "strange and singularly Spanish head-dress." Both of the churches at Tahull where the sculptures were found may be dated 1123, so that the style of the Fogg Museum Virgin goes back at least to the first quarter of the XII century, although the actual execution may be later. "On the whole, Catalan sculptures in wood offer from an artistic standpoint one of the greatest delights which the Middle Ages have to give.... Especially in the earlier members of the series the artists have shown an imagination and power that has rarely been equalled." (A. Kingsley Porter. Spanish Romanesque Sculpture. Firenze, Pantheon, [1928]. Volume II, pp. 13-19.)¹

¹ The statue was also published by Porter in Fogg Art Museum Notes, June, 1931.



SPANISH, XII CENTURY

SAINT JUDE

GIFT OF THE REPUBLIC OF SPAIN
THROUGH THE MUSEO ARQUEOLÓGICO NACIONAL

One of three columns, each sculptured with the figures of three Apostles, which once supported the altar over the tomb of Saint James at Santiago de Compostela. Such figures of the twelve Apostles for the support of an altar table were very rare in the Middle Ages. On the Museum's column the figures are those of Saint Jude, Saint Simon, and Saint Matthias. The style of the figures is related to that of the sculptures of the famous Puerta de las Platerías of the Cathedral of Santiago which dates from the end of the XI and the early years of the XII century. Our reliefs are refined and relatively late works of this important Romanesque School. They have the other-worldly character of the best of XII-century Romanesque, but in a restrained and almost resigned way typical of southern phases of the style, which have a strain of inheritance from the antique classic art of that region.

F. B. D.

(Published: A. Kingsley Porter. *Santiago Again. Art in America*, February, 1927, pp. 96-113.
Also published in *Bulletin of the Fogg Art Museum*, March, 1934.)



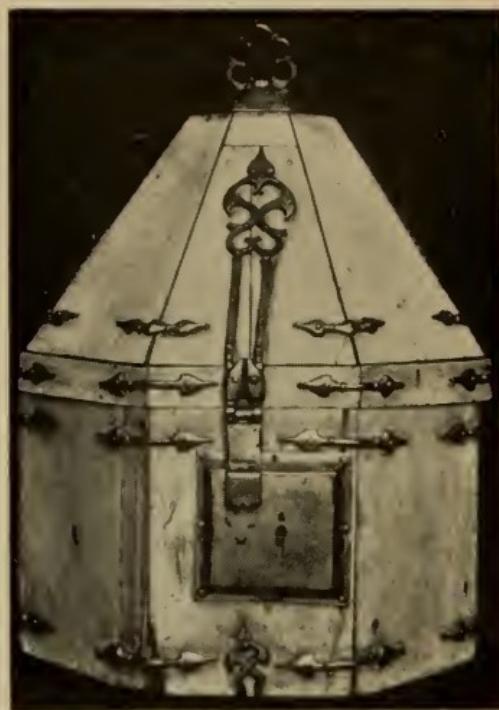
SPANISH, XII CENTURY THREE MARYS AT THE TOMB
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

One of two stone capitals from the Abbey of Santa María de Alabanza. From the inscriptions on the abaci the capitals may be dated 1185. Of great interest not only as sculpture but as showing XII-century epigraphy in Spain. (Published: A. Kingsley Porter. Fogg Art Museum Notes, November, 1927; Spanish Romanesque Sculpture. Firenze, Pantheon, [1928]. Volume II, p. 32.)



SPANISH, XII CENTURY
CAPITAL AND IMPOST BLOCK
GIFT OF THE REPUBLIC OF SPAIN
THROUGH THE MUSEO ARQUEOLÓGICO NACIONAL

The capital is from the now almost ruined cloister of the monastery of Santa María de Aguilar de Campoo (Palencia). The cloister was built about 1209. There are two types of capitals from the cloister — those with foliate decoration contemporaneous with the cloister and those with rich Romanesque carving which may date from 1161 when the monastery was founded. Our capital belongs to the earlier group; it is decorated with griffins entwined with vines. (Published: Bulletin of the Fogg Art Museum, March, 1934.)



RELIQUARY FROM GUELPH TREASURE
ALPHEUS HYATT PURCHASING FUND

The Guelph Treasure was one of the finest collections of mediaeval works of the Minor Arts dedicated to the service of the Church. It was the sole property of the royal house of Brunswick, founded by the Guelphs, for about nine hundred years; in 1930 it was brought to New York for exhibition and sale.

For the most part the Treasure was the work of German artists, but Byzantine and Italian influences are apparent; a few pieces were imported from other countries. The small casket belonging to the Museum was probably made in Palermo in the XII century; it was doubtless used as a jewel casket before being transformed into a reliquary. (Published: Fogg Art Museum Notes, June, 1931.)

GOTHIC ART



FRENCH (SCHOOL OF TROYES), XVI CENTURY
MADONNA AND CHILD
GIFT OF G. J. DEMOTTE

GOTHIC ART



BURGUNDIAN SCHOOL EARLY XVI CENTURY
DETAILS OF CARVED CEILING
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Details of ceiling beams in Warburg Hall. The ceiling was originally in an old building in Dijon. It was bought by Mr. George Gray Barnard about 1919 and was acquired for the new building of the Fogg Museum by The Friends of the Museum in 1927. The beams are richly carved with a variety of motives — fables, genre scenes, animals, and plants — and in several different manners. The carving is late Gothic, dating from near the beginning of the XVI century. (Published: Roger Gilman. Bulletin of the Fogg Art Museum, November, 1934.)



FRENCH, XIV CENTURY
MADONNA AND CHILD, IVORY
FRANCIS H. BURR MEMORIAL FUND

The history of ivory carving goes back to prehistoric times. The Gothic ivories of the XIII, XIV, and XV centuries, especially the XIV, are of particular interest and loveliness. Few names of ivory carvers are known; it is probable that these small sculptures made for use in the service of the church or for private devotions were produced in the monasteries. The greater number of Gothic ivories now extant are of French origin. The figures are slender and graceful, modelled on the types of the day; the draperies fall in natural folds; the relationship between the Mother and Child is simple and tender.

The panel reproduced was probably the central panel of a small triptych used for private devotional purposes; it is conceived and executed with delicacy and spiritual feeling.

The figure of Don Diego García, who died in 1286, is one of the few effigies in wood that have come down to us from the XIII century. Originally it reposed on top of his sarcophagus in the Cistercian nunnery of Villamayor de los Montes near Burgos, Spain. The style of the figure belongs to an important current of XIII-century Gothic, one which is characterized by a restrained, idealized naturalism and a quiet, dignified grace and which may properly be said to express the Christian chivalry of the time. It is especially appropriate for the subject here, the young knight who lies with the dog, symbolizing Fidelity, at his feet. In comparison with other works of the style, figures of the towers and the cloister of Burgos Cathedral, to which our figure is closely related, and the well-known Saint Theodore and Saint Modeste of Chartres, for example, Don Diego is solemn and austere. The manner which is usually met in statues of living ideal chivalric types here renders the XIII-century knight in death.

F. B. D.



SPANISH, XIII CENTURY SEPULCHRAL MONUMENT
RECUMBENT FIGURE OF DON DIEGO GARCÍA

ALPHEUS HYATT PURCHASING FUND

IN MEMORY OF
ARTHUR KINGSLEY PORTER



SPANISH, XIII CENTURY SEPULCHRAL MONUMENT
RECUMBENT FIGURE OF DON DIEGO GARCÍA

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SPANISH, XIII CENTURY SEPULCHRAL MONUMENT
DON DIEGO GARCÍA
(DETAIL)

RENAISSANCE SCULPTURE



GIOVANNI DALMATA, ACTIVE 1470-1480

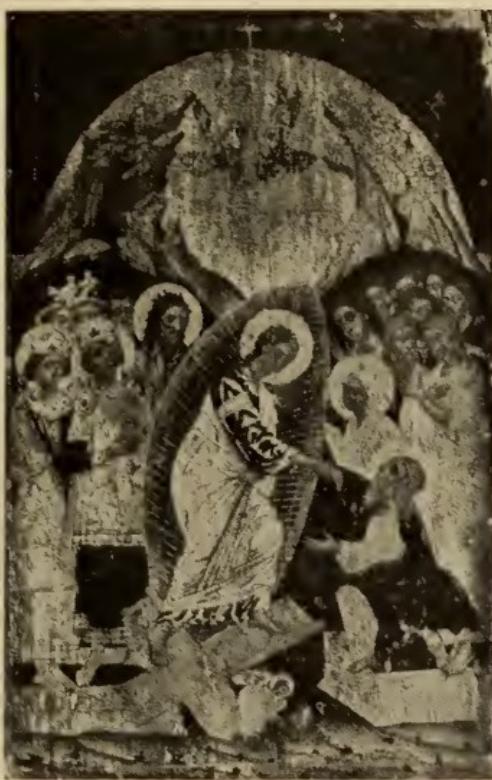
ANGEL

GIFT OF MRS. EDWARD M. CARY

Giovanni da Traù, also called Giovanni Dalmata, was a Dalmatian sculptor who worked towards the end of the XV century in Rome — chiefly on tombs and altars — in collaboration with other masters, Florentine and Lombard.

This figure of an angel was probably originally holding up a shield on a tomb. The crisp "cartaceous" folds of the drapery are characteristic of Lombard work.

BYZANTINE PAINTING

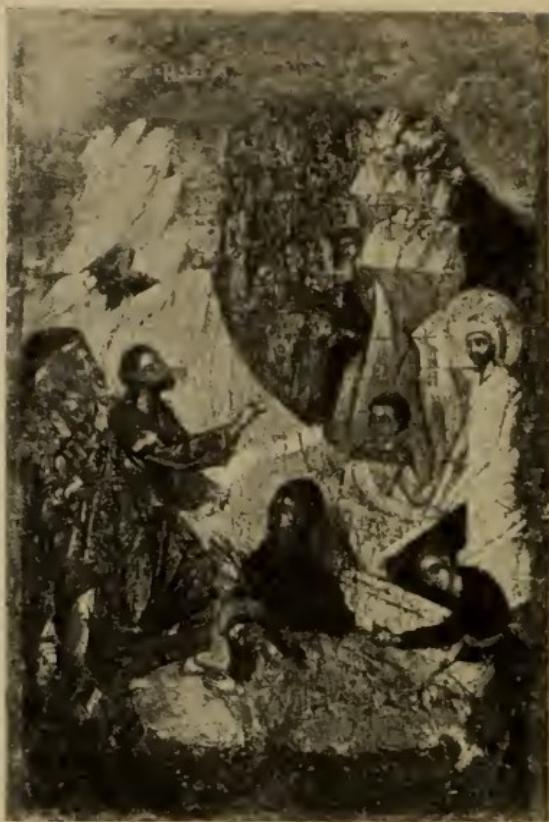


XVI-XVII CENTURY

DESCENT INTO HELL

Byzantine painting represented the fusion of the Oriental and Greek styles. It was a deeply spiritual art and made no attempt to portray nature. It was a decorative, conventionalized art and through the repetition of established formulas tended to become mechanical.

The Descent into Hell or Anastasis was one of the twelve principal Feasts of the Eastern Church. The story is related in the Apocryphal Gospel of Nicodemus.



XVI-XVII CENTURY

RAISING OF LAZARUS

This representation of the Raising of Lazarus follows in general the traditional Byzantine iconography of the XIV century. Christ approaches from the left accompanied by Apostles; two women, Martha and Mary, kneel at His feet; a small number of spectators stands nearby; and two workmen are present, one of whom unrolls the bands from the mummy-like figure of Lazarus, while the other lifts the lid of the sarcophagus. A Macedonian element is the kneeling posture of the man unwinding the bandages.

ITALIAN PAINTING

ITALIAN painting divides itself naturally into five main schools: — Florentine, Sienese, Umbrian, North Italian, and Venetian, each with its marked characteristics contributing to the art of painting something distinctively its own, yet each in turn influenced by and deriving something from one or more of the other schools.

Although critics differ as to which was the older school — the Florentine or the Sienese — the Florentine was the most important of all the schools in the history of Italian painting. The Florentines were influenced at first by the Roman Cavallini. Then they turned to scientific problems — the problems of form and movement, of perspective and light and shade — and may be called “scientists” and “progressives.” They were the investigators who gave vigour and reality and life to the art they practised, and their influence spread not only throughout the peninsula during the Renaissance, but has been felt even down to the present day.

The Sienese School was the flowering of the old Byzantine tradition rather than the beginning of a new movement, but it was nevertheless a Gothic art. The artists of Siena expressed themselves through beauty of colour, grace and rhythm of line, fine design. Their panels and frescoes were decorative and idealistic, reflecting the deep, religious mysticism of the people, and from their workshops came pictures which, except possibly for the finest Oriental work to which Sienese art was curiously akin, have never been equalled for sheer loveliness.

Umbrian painting developed later than Sienese. Not until the end of the XIV and the beginning of the XV century was there a distinctive Umbrian School, stimulated chiefly by contact with the Florentine artists. The centre of Umbrian art was Perugia, a city of strange contradictions — vehement passions, violent feuds on the one hand, deep devotion, ardent religious enthusiasm on the other, but differing from that of Siena in that while the Sienese religion was mystic and hieratic the religion of Umbria was tender and human. The Sienese made a queen, remote, aloof, of their Madonna — the Umbrians made her a charming, simple human mother. The sweetness, the restfulness of Umbrian art was furthered by the feeling of her artists for space composition. Painters pictured what they saw in their own country — wide, open intervals, distance, blue mountains — and the combination of human tenderness with the peace and spaciousness of nature made Umbrian painting perhaps the most charming of all Italy.

North Italian painting like Umbrian attained importance only in the Renaissance, and, as in Umbria, the stimulus came largely through the influence of Florence. Padua, which had been the centre of humanism in the Middle Ages, became in the Renaissance the centre of a school of painting based on the study of antique sculpture, and the work of the Florentine sculptor, Donatello, who came to the city in 1444. The principal founder of the school was Andrea Mantegna, a painter and engraver of force and marked individuality, whose influence was felt over the whole of northern Italy. The school was in the main, especially in its earlier history, characterized by its humanistic tendencies, its sculpturesque

quality, its somewhat mannered and unnatural style. Among the schools which felt most strongly the influence of Padua was the Ferrarese School, represented in the Museum by the great master, Cosimo Tura.

Painting in Venice had a continuous existence from the Byzantine Period until the end of the XVIII century, but its greatest period was during the latter part of the XV century and in the XVI century. To this period belong the Bellini, Giorgione, Titian, Veronese, Tintoretto, and their immediate followers. The Venetians were primarily painters. With them line disappears; light and shade and colour take its place—colour warm and luminous, rich, harmonious tones of red and blue, green, russet, yellow, golden and silvery whites.

The Venetians were great portraitists—and under them landscape for itself and not as a mere setting for figures was developed. In the work of certain painters such as Giorgione we have the dreaminess and the delicacy of life, an idealistic, lyric beauty, but in general the Venetian artist pictured the joy and the gorgeous pageantry of the life that he saw about him—material and magnificent.



MADONNA AND CHILD XIII CENTURY

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

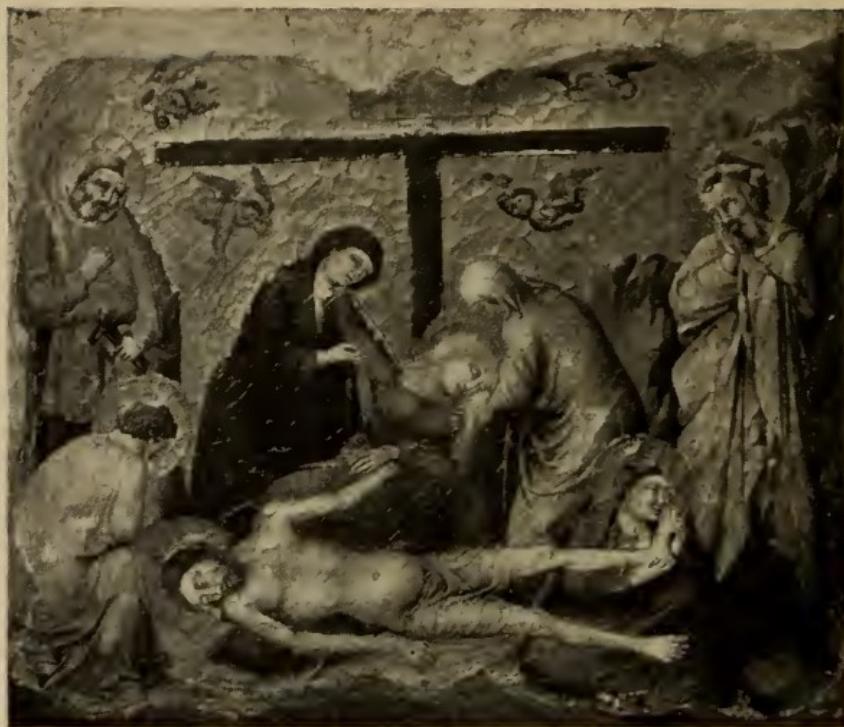
One of a number of half-length Madonna pictures similar in composition but differing in details, which Dr. Weigelt groups together under the title "Die Mütterliche Madonna." This iconographic type is rare in the Dugento. It is doubtless an Italian adaptation of a type borrowed from the East. (Curt H. Weigelt. Über die "Mütterliche" Madonna in der italienischen Malerei des 13. Jahrhunderts. Art Studies, Volume 6, 1928, pp. 193-221.)



LATE XIII-EARLY XIV CENTURY
PAINTED CRUCIFIX

GIFT OF HENRY S. BOWERS, CLASS OF 1900

In treatment and in spirit this painted Crucifix seems to be a Florentine work derived from Cimabue. Professor Lionello Venturi has attributed it to the master himself. The modelling is comparatively free. The visual type resembles that of Cimabue, and there is practically no use of calligraphic lines in the rendering of the face. The expression is noble and restrained. Though small in dimensions, perhaps because intended originally for private devotions, the Crucifix has an almost monumental dignity.



MASTER OF THE FOGG PIETÀ, XIV CENTURY
MOURNING OVER THE BODY OF CHRIST

Various attributions have been given to this panel. It has been considered to be of the School of Verona, to have originated in Southern France, or to be a work of the Florentine School. Dr. Offner¹ considers it "profoundly Florentine," painted by a master who "worked in Florence under Giotto's influence from about 1320 onwards, an influence which single at the outset, gave way to a growing eclecticism." To this painter he has given the name "The Master of the Fogg Pietà," and he has identified a small number of pictures as the work of the master. Our painting is especially notable for the beauty of its colour—delicate blues, yellows, and shades of red.

¹ Art in America, June, 1926, pp. 160-176; Studies in Florentine Painting; the Fourteenth Century. N. Y. Sherman, 1927, pp. 49-57.



SCHOOL OF ORCAGNA, XIV CENTURY
SCENES FROM THE LIFE OF CHRIST

This series of scenes from the life of Christ is an example of Giottesque work at its loveliest and best. It shows the influence exerted by the Sienese on the painters of Florence after Giotto, for, while it is Florentine in its feeling for form and its simple line, it is Sienese in its brilliant colour and its feeling for the beauty of the surface of the panel.



SCHOOL OF Giotto, XIV CENTURY
SAINT FRANCIS RECEIVING THE STIGMATA
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The life and teachings of Saint Francis exerted a profound influence in the Italy of the XIII and XIV centuries and were reflected in the art of the time.

Scenes from the life of the Saint became a favourite subject in both painting and sculpture.

Five representations of Saint Francis receiving the Stigmata are the work of Giotto or of his studio: a fresco of the Saint Francis series in the Upper Church at Assisi; a panel in the Louvre; the painting in the Fogg Museum; a fresco in the Chapter House of San Antonio, Padua; and a fresco above the entrance of the Bardi Chapel, Santa Croce.

The Fogg Museum panel resembles in design the one in the Louvre. The pose of the Saint is almost identical in the two paintings. In our panel the figure of Christ surrounded by Seraphim has more the character of a heavenly vision. In the Louvre panel there is a second church — on the cliff behind the Saint — and the rocks are barren except for the trees. In the Fogg Museum panel small plants are growing over the cliff and there is an opening in the rocks behind the Saint. This same curious opening in the rocks appears in the Stigmata scene painted by Giotto over the door of the Bardi Chapel. The Fogg Museum panel is thought by most critics to be of the School of Giotto, based on one of Giotto's own compositions. It has the monumental quality of the master's work and reflects his sincerity and his power of representing the essential qualities of a scene by significant line and broad masses. (Published: F. J. Mather, Jr. *Art Studies*, Volume 8, part II, 1931, pp. 49–57. An account of the restoration of the picture was written by R. A. Lyon, the restorer, for the *Bulletin of the Fogg Art Museum*, March, 1932.)



FRA ANGELICO, 1387-1455 CRUCIFIXION
BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911

A late work by the most sincerely religious painter Italy has ever produced.

The kneeling figure in the foreground has been identified as Juan de Torquemada, a Spanish Dominican, made a Cardinal in 1439.

(Published: Tancred Borenius. A Fra Angelico for Harvard. Burlington Magazine, November, 1921, pp. 209-210.)



FRANCESCO PESELLINO? 1422-1457
BUILDING OF KING DAVID'S HOUSE

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Pesellino was particularly happy as a painter of small predella and cassone panels. This panel is characteristic of his work with its clear, bright colour, its slim, active figures, its gaiety and charm. There are three companion panels portraying scenes connected with the life of King David — one representing David Dancing before the Ark, and two in the Museum at Le Mans, representing David before Nathan, and the Death of Absalom. It seems probable that our picture is an illustration of the verse: "And Hiram king of Tyre sent messengers to David, and cedar trees, and carpenters, and masons: and they built David an house." (II Samuel v. 11.)



SANDRO BOTTICELLI, 1444-1510
MAGDALENE AT THE FOOT OF THE CROSS
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

This picture, important from the historical as well as from the artistic point of view, was probably painted by Botticelli's own hand. Before the repaint

was cleaned off, the picture was described by Herbert Horne and others as having been painted after Botticelli's design — but the consensus of opinion now is that the picture is by the master himself.

In regard to the meaning of the painting, Herbert Horne in his monumental book on Botticelli wrote as follows: ". . . although much of its symbolism is obscure, and its precise allusion is no longer, perhaps, to be made out, there can be little doubt as to the drift of its meaning. Like the mystical 'Nativity' in the National Gallery, it has for its theme the great burden of Savonarola's teaching, as summed up by Simone Filipepi in the passage at the beginning of his 'Chronicle,' where he says that Fra Girolamo preached 'as a prophet and as one sent by God, foretelling the scourge that should come upon all Italy, and exhorting every one to repentance.' . . .

"Set in a rock on a green sward, in the foreground of the picture, rises the Cross, on which hangs the crucified Christ. At the foot, clasping the tree of the Cross, lies the prostrate figure of the Magdalene, here doubtless intended as the symbol of the penitent human soul. On the right of the Cross, stands an angel holding a rod in his right hand, and in his left some kind of animal, by one of its hind legs, perhaps intended for a fox, in allusion to the verse: 'Capite nobis vulpes parvulas, quae demoluntur vineas.'¹ In the upper part of the picture, on the left, is a little figure of God the Father, seated in a glory of Seraphim, and holding an open book. In the sky, a number of shields blazoned with the Cross, are seen to fall from heaven, as if rained by the Almighty upon the earth. These shields, which are of

¹ The Song of Solomon ii. 15. "Take us the foxes, the little foxes, that spoil the vines. . . ."

the same form as those borne by the Dominations, in Botticelli's drawing of the Angelic Hierarchy in illustration to Canto XXVIII of the 'Paradiso,' fall across the picture from left to right, towards a bank of angry clouds, in which are a number of devils, who hurl burning brands upon the earth. As the brands fall upon the earth, they ignite everything in a general conflagration, which is seen to approach the walls of Florence, represented in the distance, on the left of the canvas. The motive recalls the oft-repeated warning of Savonarola, 'O Florentia, propter peccata tua advenient tibi adversa.' On the right of the angel, flame is belched up from the earth, as if from the mouth of hell. The dome and campanile of the Cathedral, the Baptistry, Or San Michele and the Palazzo Vecchio, with some other churches and public buildings, may be recognized in the view of Florence surrounded by her walls. The falling shields, blazoned with the Cross, apparently symbolical of that power of divine wrath which urges the evil spirits to hurl the burning brands upon the earth, recall the vision described by Savonarola in the 'Compendio delle Rivelazioni,' of the '*Crux irae Dei*,' which he suddenly saw 'trouble the heavens and drive clouds through the air, and cast winds and lightning and thunderbolts, and rain down hail, fires and swords, and kill a great multitude of people so that few remained upon the earth.'" (Herbert P. Horne. *Sandro Botticelli*, London, 1908, pp. 301-302.)

According to Bode (Botticelli, Berlin, 1921, pp. 176-177) the painting symbolizes Heaven's Punishment of Florence for the Murder of Savonarola. The animal which the angel scourges is the Lion of Florence; the repentant Magdalene symbolizes the penitent Florentines.

Dr. Mario Ferrara's interpretation of the painting is that in the martyrdom of Savonarola his followers saw the same ideal of Christian redemption through sacrifice which the death of Christ upon the Cross signified. In this painting Botticelli unites the two sacrifices in the lofty symbolism of the Cross on Calvary. But before redemption will come divine vengeance — the purification of the Church, the punishment of Florence and Italy. Angels will combat Satan; the angels will conquer.

The Cross rises in the centre of the scene unobscured by any cloud; at the right wrath descends with fury on the earth, the Angel scourges the Florentine Lion. At the left Florence is represented saved, angels are in the sky, in the glowing light of Paradise. The Church, in the person of the penitent Magdalene, is, through her penitence, redeemed, and clings desperately to the Cross of supreme salvation. In consequence of this spiritual regeneration, the wolf, Dante's symbol of corrupt ecclesiasticism, cautiously emerges from the folds of the Magdalene's mantle which had been its sure protection.

Dr. Ferrara dates the painting in 1503, the year of the death of Alexander VI. (Mario Ferrara. *Una Tela del Botticelli d'Ispirazione Savonaroliana. Rivista del R. Istituto d'Archeologia e Storia dell' Arte, Anno IV, 1932-33, XI, Fasc. I, pp. 82-90.*)

Yukio Yashiro (Botticelli, 1929, pp. 208-209) considers the picture to have been inspired by Savonarola's vision and suggests that Botticelli painted it to symbolize his own repentance. He writes: "In all Botticelli's figures I can think of none which speaks of his soul so unmistakably as this Mary Magdalene."



SIENESE SCHOOL, XIII CENTURY
NATIVITY

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Here, as in Byzantine paintings, the birth of the Christ Child is represented as taking place in a cave, or rather, in the opening of a rock, instead of in a stable. The clear, pure colour and the gold sky as a background make this little panel a fine piece of Neo-Hellenistic decoration.



GUIDO DA SIENA? ACTIVE XIII CENTURY

SAINT DOMINIC

BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911

The name of Guido da Siena is the first great name in Sienese art. This representation of Saint Dominic is a majestic and dignified portrayal. It is probably a work of Guido's school, dating from the third quarter of the XIII century.



SIMONE MARTINI, 1285?-1344

CHRIST ON THE CROSS

BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911

A characteristic painting by Simone Martini, one of the greatest masters of the first and great period of Sienese art. This small picture ranks among Simone's best work, in its fine line, in the feeling for the beauty of the surface of the panel, and in its aloof yet tender mysticism. At one time, the painting probably formed part of a large altarpiece. (Published: G. H. Edgell. Two Sienese Paintings in American Museums. Art in America, April, 1920, pp. 103-107.)



AMBROGIO LORENZETTI, ACTIVE 1323-1348
CRUCIFIXION

"The panel is in an excellent state of preservation . . . the colours show undimmed brilliancy, while the background is an excellent example of XIV-century gilding. . . . The Crucifixion is a real masterpiece, artistically, poetically, intellectually, of XIV-century Italian art." (G. H. Edgell. Fogg Art Museum Notes, December, 1921.

Published also by F. Mason Perkins. Some Sienese Paintings in American Collections. *Art in America*, August, 1920, pp. 206-209.)



SASSETTA (STEFANO DI GIOVANNI)? 1392-1450
CHRIST IN LIMBO

Sassetta was one of the earliest masters of Renaissance Siena and one of the most important, influencing nearly all of the later painters. His style was delicate and naïve — characterized by its charm of colour and its beauty of line. This painting, though it has been attributed to the master himself, is probably by a close follower, a member of his atelier. (Published: F. Mason Perkins. Some Sienese Paintings in American Collections. Art in America, December, 1920, pp. 14-18.)



GIOVANNI DI PAOLO, 1403?-1482 SAINT CATHERINE
GIFT OF THE LORD DUVEEN OF MILLBANK

Saint Catherine of Siena was not only one of the most appealing figures in the history of the century, but one of the most important. When very young she joined the Dominican order and strove all her life to bring peace and harmony not only to the city of her birth but to all Italy and especially to the church of her time, then torn by strife and conflict.



MATTEO DI GIOVANNI, 1430?-1495 SAINT JEROME

Matteo di Giovanni was the most progressive artist of the Renaissance in Siena, the most open to outside influences. This representation of Saint Jerome in his study is almost Flemish in its feeling for detail. The colour is fine and harmonious. Matteo is here at the height of his development.



GIROLAMO DI BENVENUTO, 1470-1524?
MADONNA AND SAINTS

A splendidly decorative panel, well composed and notable for its rich and lovely colour and the beauty of the gold background.



LIPPO VANNI, ACTIVE ABOUT 1335-1373

DESCENT OF THE HOLY SPIRIT

ILLUMINATION FOR ANTIPHONARY

BEQUEST OF WALTER V. R. BERRY, CLASS OF 1881

Mr. Berenson has identified the illumination of this XIV-century Sienese Antiphonary as the work of Lippo Vanni. The miniatures are freely painted with a brush in rich and splendid colour; the decorative borders have great charm, combining the human figure with butterflies, birds, animals, and graceful plant forms. Mr. Berenson dates the miniatures about 1345. (Published: Bernhard Berenson, An Antiphonary with Miniatures by Lippo Vanni, in Studies in Medieval Painting, New Haven, Yale University Press, 1930.

Also published in Bulletin of the Fogg Art Museum, January, 1932.)



NICCOLÒ DA FOLIGNO, 1430?-1502
MADONNA ENTHRONED WITH SAINTS

Niccolò da Foligno in general represents the more violent phase of Umbrian religious emotionalism — but that trait is not apparent in this lovely triptych, except possibly in the figure of Saint Sebastian. Saint Francis, the Madonna, and the little angels playing musical instruments are typically Umbrian. The kneeling donor is a fine bit of portraiture.

The upper row of angel heads was probably painted by an assistant from a drawing made by the master. (Published: Alan Burroughs. Bulletin of the Fogg Art Museum, March, 1933.)



UMBRIAN SCHOOL, XV CENTURY
MADONNA DI SANTA CHIARA
GIFT OF MRS. EDWARD M. CARY

One of many similar paintings in different galleries in Europe and in this country. Probably a well-known painter — Fiorenzo di Lorenzo, Pintoricchio, or Perugino — created the type and pupils and followers repeated the design. There are at least fifteen of these pictures, and several others closely related.



COSIMO TURA, ABOUT 1430-1495

ADORATION OF THE MAGI

GIFT OF MRS. EDWARD M. CARY

Tura was the founder of the Ferrarese School. The metallic, sculpturesque quality of this painting shows his Paduan training. His power as a colourist is well illustrated. A companion piece to this tondo, representing The Circumcision, is in the Gardner Museum, Fenway Court; a third tondo of the series — The Flight into Egypt — was formerly in the Benson Collection, London, and is now in the collection of Jules Bache, New York.



GIOVANNI BELLINI, 1430?-1516

MADONNA AND CHILD

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The "Crespi Bellini"—so called from the name of a former owner. The painting was almost ruined by fire on its way to this country; an account of its restoration was published in the Fogg Art Museum Notes for June, 1926.



LORENZO LOTTO ? 1480-1556 SAINT PETER MARTYR

Lotto represents a very individual, distinctive note in the art of his day. Although he was a contemporary of Giorgione and Titian their influence is scarcely noticeable in his work. His paintings are characterized by their deeply religious, ardent, restless feeling. His portraits are fine and sympathetic. This representation of Saint Peter Martyr is doubtless the portrait of some Dominican friar sensitively and vividly realized.



TINTORETTO (JACOPO ROBUSTI), 1518-1594
CHRIST CROWNED WITH THORNS

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

The picture dates probably from the period of the San Rocco frescoes. The X-ray shadowgraph (p. 83) shows how the artist as he painted modified his original conception. A similar though larger painting of the same subject is in the Accademia at Venice. (Published: Philip Hendy. A Flagellation by Tintoretto at the Fogg Museum. Art in America, December, 1926, pp. 17-22.)



TINTORETTO
CHRIST CROWNED WITH THORNS (DETAIL)

Head of figure on the right and X-ray shadowgraph. In the finished painting the artist altered the angle of the head and changed the character of the figure from that of an old man to one of middle age, more robust and powerful.



MICHELANGELO DA CARAVAGGIO, 1573-1610
THE CARD PLAYERS

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Caravaggio, the head of the Naturalistic School, was one of the most notable masters of the late XVI century. He seems to have lived a somewhat tempestuous life in which duels, murders, and flights figured largely—but he was a great artist, important not only for his own work but for his far-reaching influence. He painted in Milan, Venice, Rome, Naples, and Sicily. Through Dutch followers his use of chiaroscuro reached Holland, where it had a profound effect upon the art of Rembrandt. Among other artists who came under his influence and transmitted it was the Spaniard, Jusepe de Ribera.

Caravaggio was interested chiefly in the study of light and shade (*chiaroscuro*)—deep shadows and a somewhat artificial system of lighting—which he used with telling effect. He painted portraits, religious pictures, and genre scenes, which reveal his keen observation and his imaginative power. The picture in the Fogg Museum—*The Card Players*—probably dates from about 1590–1595. Taverns and gambling scenes doubtless figured largely in the artist's own life and they appear frequently among his pictures. The Fogg Museum picture is an excellent example of the artist's work, in its deep, rich colour, the beauty of the play of light and shade, and the fine grouping. (Published: A. K. McComb. *Fogg Art Museum Notes*, June, 1930.)



ALESSANDRO MAGNASCO, 1667-1749
MONKS IN A GROTTO

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

Magnasco painted genre, landscapes, and sea scenes. His most characteristic works are those connected with the life of the cloister, which are expressive of the tense, somewhat morbid fervour of the Counter-Reformation. He painted with a thick impasto, in a rapid, impressionistic manner, using a limited and subdued range of colour and accenting his picture with vivid passages and spots of light.



LUIS BORRASSÁ, 1366?-1424

SAINT JOHN THE BAPTIST AND SAINT BARBARA

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The panel may be a section of the predella of a documented retable of Saint Peter, dating from 1411, painted by the Catalan Master, Borrassá. Another section of the predella is in a private collection in Barcelona. Spanish predellas of this period were often large in proportion to the rest of the altarpiece.

The figures with their large heads and sombre countenances, the greenish flesh tones, and bright, harsh colours are characteristic of the painter. (Published: C. R. Post. History of Spanish Painting, Volume V, 1934, pp. 261-264; F. R. Grace. Bulletin of the Fogg Art Museum, March, 1934.)



SCHOOL OF CASTILE, LATE XV CENTURY
THE PURIFICATION

BURR AND PRICHARD FUNDS AND ANONYMOUS
GIFTS

One of eight panels of a retable by an Hispano-Flemish painter active probably at Valladolid in the late XV century . . . "a work that historically as well as aesthetically takes its place among the most significant productions of the whole Hispano-Flemish movement." The Flemish qualities are pronounced but the Spanish tradition is unmistakable, for example in the type of the older male figures. The heraldic insignia introduced into the architectural settings of several of the scenes indicate that the retable was painted on commission of the royal family in connection with the marriages of the children of Ferdinand and Isabella into the imperial family of Austria and Burgundy in 1496 and 1497. (Published: C. R. Post. *A History of Spanish Painting*, Volume IV, part II, 1933, pp. 418-428.)



EL GRECO, 1541-1614

CHRIST DRIVING THE MONEY-CHANGERS FROM THE
TEMPLE

NAUMBURG COLLECTION

There are several representations of this subject painted either by the master himself or in his studio. This picture was exhibited in 1928 in the Exhibition of Spanish Paintings from El Greco to Goya, held at the Metropolitan Museum of Art.



EL GRECO, 1541-1614

THE VISITATION

ANONYMOUS GIFT

Though El Greco frequently painted many representations of the same subject, only one other painting of the Visitation is recorded. Our picture is a late work of the artist, probably dating between 1604 and 1614. In his last period El Greco's work tends to grow bolder, broader, and more free in handling. (Published: J. S. Plaut. Bulletin of the Fogg Art Museum, March, 1936.)



JUSEPE DE RIBERA, 1588-1652 SAINT JEROME
GIFT OF ARTHUR SACHS, CLASS OF 1901

A characteristic and masterly painting by the Spanish artist Ribera, sometimes called "Lo Spagnoletto." The picture is dated 1640 and belongs to the period of the master's mature work. The painting represents Ribera at his best — showing the characteristic Spanish intensity of religious feeling, and revealing the artist as one of the greatest Spanish naturalists. (Published: Chandler Rathfon Post. Fogg Art Museum Notes, June, 1922.)



GERMAN SCHOOL? XVI CENTURY

DESCENT FROM THE CROSS

Various attributions have been given to this painting. For the most part it has been considered to be by a German master but a well-known authority has attributed it to the Dutch School. The colour is unusually rich and fine.



ROGIER VAN DER WEYDEN? 1397/1400-1464

MADONNA AND CHILD

GERARD DAVID? 1450/1460-1523

BISHOP AND DONOR

BEQUEST OF GEORGE W. HARRIS

The panels of this diptych were probably painted at different times by different artists and later joined together.

The panel containing the portraits was originally larger and was cut down to the size of the Madonna panel. This is shown by the way in which the frame cuts the donor's fingers and the mitre and crook of the Saint. Moreover, the windows of the two panels are not alike nor do they fit together properly. The donor panel was probably cut down because this was the newer and less valued of the two.



ANTHONY VAN DYCK, 1599-1641

PORTRAIT OF NICHOLAS TRIEST

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The portrait was painted when van Dyck was but twenty-one years old. It is a fine characterization rendered simply — without the somewhat mannered elegance of the artist's later work.



FRANS HALS, 1580?-1666
NAUMBURG COLLECTION

The portrait was originally in the collection of Stanislaus August, last king of Poland.



REMBRANDT, 1606-1669

NAUMBURG COLLECTION

From the Grand Ducal Gallery, Oldenburg.



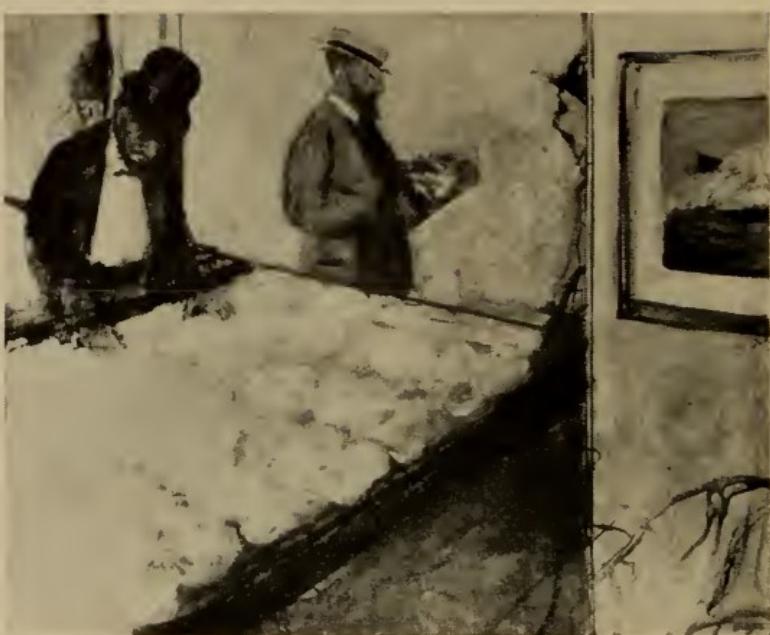
CLAUDE MONET, 1840-1926 FISH
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

One of Monet's earlier paintings.



EDGAR DEGAS, 1834-1917 PORTRAIT OF MME. V.
GIFT OF C. CHAUNCEY STILLMAN, CLASS OF 1898

The Portrait of Mme. V. and The Cotton Merchants (p. 100) show Degas as a master in the rendering of space and light and air — in interiors as well as in out-of-door scenes. They exemplify too his interest in real life. He paints real people in their everyday surroundings with no striving for picturesque or bizarre effects.



EDGAR DEGAS, 1834-1917 THE COTTON MERCHANTS
GIFT OF HERBERT N. STRAUS, CLASS OF 1903



PIERRE-AUGUSTE RENOIR, 1841-1919

AT THE MILLINER'S

BEQUEST OF MRS. LEWIS LARNED COBURN

Renoir was a great painter and a thoroughly French painter. He delighted in simple, natural things and expressed sensitively and sympathetically, with subtle colour harmonies and beauty of light, the spontaneous gaiety of Paris and the Parisians of his day. Clive Bell (Renoir, in *Since Cézanne*, N. Y., 1928, p. 72) has called his work "An intimate eulogy of France by a most lovable Frenchman." Our painting dates from about 1876.



HENRI-RAYMOND DE TOULOUSE-LAUTREC-MONFA
1864-1901
PORTRAIT

BEQUEST OF MRS. LEWIS LARNED COBURN

Toulouse-Lautrec was a keen observer and recorder of the Paris of his day. He painted the life of Montmartre, the theatres, the cafés-concerts, the cabarets, dancers and singers, actors and actresses, jockeys, and scenes of the circus; he painted portraits — all with an amazing understanding and reality and life, and with remarkable draughtsmanship.

In this portrait, as often, he uses pale, subdued colour — cold violet and brown, green and gray.



THOMAS GAINSBOROUGH, 1727-1788
COUNT RUMFORD
BEQUEST OF EDMUND C. CONVERSE

Sir Benjamin Thompson, Count Rumford (1753-1814) was a native-born American who remained loyal to the British cause in the War of Independence. He was knighted in England and later went to Bavaria where he was made Count of the Holy Roman Empire for his services in science and social reform. He was the founder of the Rumford Medal of the American Academy of Arts and Sciences and of the Rumford Professorship in Harvard University. This portrait was published in Art in America for December, 1917, by Maurice W. Brockwell, who dates it in the year 1783 and considers it to be "one of the great English artist's finest achievements in male portraiture."



WILLIAM DUNLAP, 1766-1839
PORTRAIT OF MRS. ANNE GRANT
LOUISE E. BETTENS FUND

At the age of fifty-one William Dunlap began a new career and made himself one of the most amiable recorders of faces in the United States. He had been a business man, writer, theatrical producer, and painter of miniatures. He was to become before he died in 1839 the great authority, the friendly critic, and the patient historian of American art, as well as the first historian of the American theatre. In between times he painted such buxom portraits as that of Mrs. Anne Grant, dressed in a clear toned blue-green gown with much lace, a gold chain about her shoulders and tiny flowers in her still glossy black hair. Although he once admitted that his training in art "remained deficient," one feels no lack of skill in his jolly characterization of his middle-aged sitter. With a degree of energy which is greater even than that typical of his energetic time, Dunlap went directly to the point in his portraits and painted people with discreet relish of their eccentricities in dress and appearance. Unquestionably Mrs. Grant had an odd face. It is one of Dunlap's virtues that he could be precise about her odd appearance and yet convey her charm, good humour, staunch mind, and love of gossip. The mere fact that one dares thus to describe her indicates how clearly Dunlap performed his task of "taking" her "likeness."

A. B.



JOHN SINGLETON COPLEY, 1737-1815
PORTRAIT OF DOROTHY MURRAY FORBES
GIFT OF MRS. DAVID SIMMONS

Dorothy Murray was born in Scotland. In 1769 she married the Rev. John Forbes of Boston. She lived in Florida from 1769 until 1773, returning in that year to Boston, where she lived until her death in 1811.



JOHN SINGLETON COBLEY, 1737-1815
PORTRAIT OF JOHN ADAMS

Painted when Adams was the first ambassador from the United States to the Court of St. James's.



JOHN SINGLETON COPLEY, 1737-1815
PORTRAIT OF MRS. THOMAS BOYLSTON

Painted before Copley came under the influence
of the English School.



JOHN SINGER SARGENT, 1856-1925
LAKE O'HARA

LOUISE E. BETTENS FUND

Painted in the Canadian Rocky Mountains in the summer of 1916. Rain and bad weather interfered with the artist's plans for work, but he painted a few pictures including two large oil landscapes, one of which is at the Gardner Museum, Fenway Court; the other, Lake O'Hara, was given to Harvard through Edward D. Bettens, Class of 1873.



DENMAN W. ROSS, 1853-1935
BEQUEST OF DR. DENMAN W. ROSS, CLASS OF 1875

WATER-COLOURS, ENGLISH



THOMAS GIRTIN, 1775-1802
BISHOP'S BRIDGE, NORWICH

Girtin ranks as one of the greatest of English landscape painters. His earlier water-colours centre on architectural motives — cathedrals and castles, ruins and bridges. Later he tends more to landscapes — open moors, far distances, hills, space. His compositions are simple, his mastery of his medium sure, his handling free and broad.



WILLIAM BLAKE, 1757-1827 ANGEL BINDING THE DRAGON
GIFT OF WILLIAM AUGUSTUS WHITE, CLASS OF 1863



J. M. W. TURNER, 1775-1851

SIMPLON PASS



JOHN RUSKIN, 1819-1900 FALL OF SCHAFFHAUSEN
GIFT OF SAMUEL SACHS

Ruskin gives a vivid word picture of the Fall of Schaffhausen in the section Of Water, in *Modern Painters*, and in a letter of his dating from the year 1874 the following sentence appears: "That drawing of the falls of Schaffhausen is the only one of mine I ever saw Turner interested in. He looked at it long, evidently with pleasure, and shook his finger at it one evening, standing by the fire in the old Denmark Hill drawing-room." (See *Works of John Ruskin*, edited by E. T. Cook and Alexander Wedderburn. London, 1903, Volume III, pp. 529-530.)

The Museum has two water-colours of the Fall, one unfinished, and one finished which is reproduced above.

(For water-colours in the Museum's Collection, see articles by Arthur Pope and Walter Read Hovey in *Fogg Art Museum Notes*, June, 1926, and November, 1927.)



WINSLOW HOMER, 1836-1910

BOATS, KEY WEST

WINSLOW HOMER, 1836-1910
HOMOSASSA JUNGLE IN FLORIDAGIFT OF MRS. CHARLES S. HOMER IN MEMORY OF
CHARLES S. HOMER AND HIS BROTHER WINSLOW HOMER



JOHN SINGER SARGENT, 1856-1925 IN THE TYROL
GIFT OF THE LORD DUVEEN OF MILLBANK



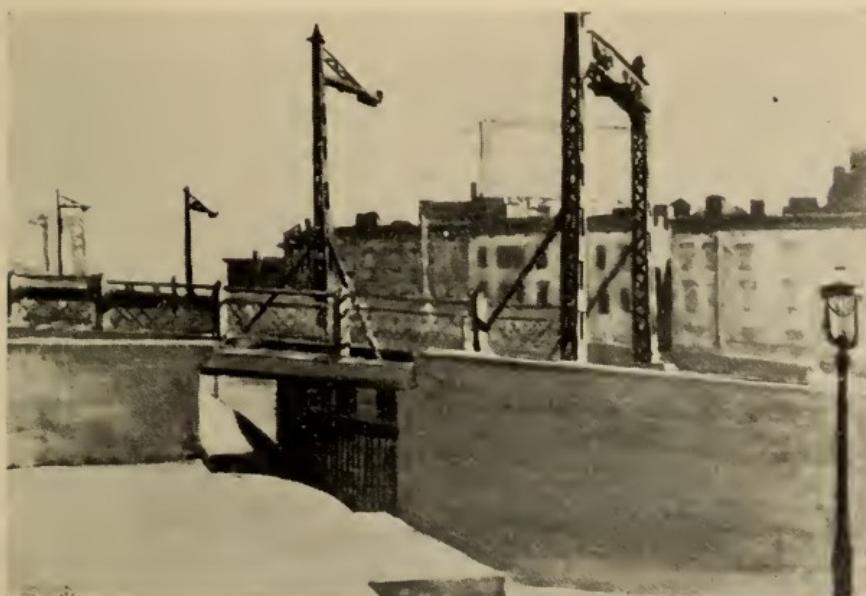
DODGE MACKNIGHT, 1860-
GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875



CHARLES HOPKINSON, 1869-
FJORD
LOUISE E. BETTENS FUND



CHARLES DEMUTH, 1883-1935 FRUIT AND DAISIES
LOUISE E. BETTENS FUND



EDWARD HOPPER, 1882-

MANHATTAN BRIDGE

LOUISE E. BETTENS FUND

Hopper is a dispassionate painter of the American scene. His line is precise and direct, his brush stroke almost imperceptible. His colour is sometimes deep and harsh, sometimes, as here, cool and restrained.

Signed and dated in the lower left-hand corner:
Edward Hopper New York 1925.



JOHN MARIN, 1870—
WHITE MOUNTAIN COUNTRY: PRESIDENTIAL RANGE
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The three mountain peaks and, in the foreground, the pine forest are vividly realized though only suggested by the simplest possible means. There is a vitality and freshness about all of Marin's work, with its clear colour, broad, swift strokes, and its representation of the essential.

Writing of this very individual artist in *The Arts*, February, 1924, Virgil Barker says: "Appreciation of Marin's water colors is nothing less than an initiation into a more abundant life. With Marin everything in the world is alive."



CHARLES E. BURCHFIELD, 1893-

LOUISE E. BETTENS FUND

A work of Burchfield's early "Romantic" period.
Signed and dated in the lower right-hand corner:
C. E. Burchfield - 1916.

COLLECTION OF PRINTS

THE use of engraving as a basis for making impressions on paper dates from the late XIV or early XV century.

There are three main ways in which a surface — metal, wood, or stone — can be prepared for making prints.

The first is the method of **RELIEF**. By this method the lines which make the picture are left standing and the remainder of the surface cut away. The material generally used in this process is wood.

The second method is **INTAGLIO**, in which the lines or dots which make the picture are sunk below the surface. This comprises various processes, the chief of which are graver work, etching, dry-point, mezzotint, and aquatint.

The third method is **PLANEGRAPHIC**, in which a plane surface is so prepared chemically that only a part of it will accept the ink for printing. The material used is generally stone. For this reason the process is called lithography.

The origin of engraving is not definitely known but it is probable that the relief and intaglio processes were adaptations to a new purpose of processes already existing. Textiles had been printed from relief blocks and the intaglio method had been practised by metal workers — goldsmiths and silversmiths. The earliest existing examples of impressions printed on paper are devotional pictures.

The Museum's collection of prints illustrates the whole history of engraving in all its processes from

its beginning to the present day, and includes fine examples of the work of the greatest artists: Mantegna, Dürer, Rembrandt, Whistler, Meryon.

The foundation of the department was the Gray Collection, given to Harvard College in 1857 by Francis Calley Gray, Class of 1809, through William Gray, with a fund to be used for its maintenance and increase.

The Randall Collection, comprising about 20,000 prints and drawings, originally belonged to Dr. John Witt Randall, Class of 1834, and was given to Harvard College after his death by his sister, Miss Belinda L. Randall.

The collection has been added to by gift, bequest, and purchase and now includes about 40,000 prints.

A collection of from fifteen hundred to two thousand illustrations cut from printed books together with the illustrated books in the Fogg Museum and the large number in the Harvard College Library give students an unusual opportunity to study book-illustration of the XV and early XVI centuries.



MASTER E. S., ACTIVE ABOUT 1450-1470
SAINT BARTHOLOMEW

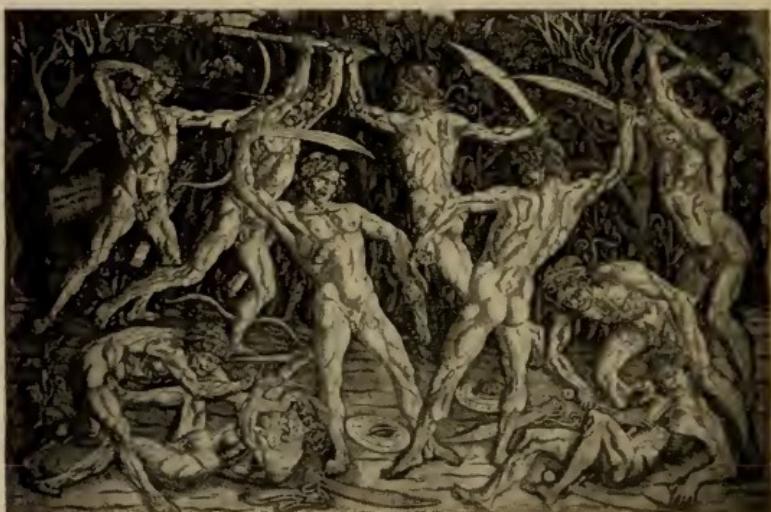
The Master E. S. was a German master who from the technical point of view was of great importance in the development of the art of engraving.



FLORENTINE SCHOOL, XV CENTURY

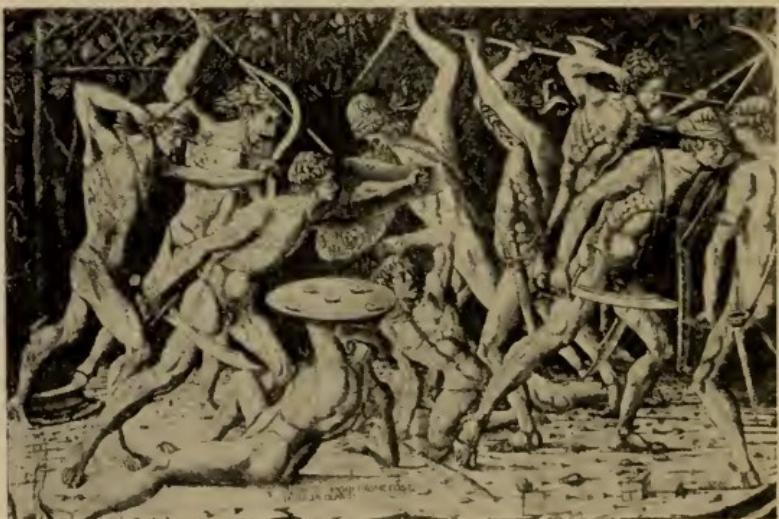
YOUNG MAN AND WOMAN EACH HOLDING AN APPLE

A unique impression of one of the twenty-four Otto prints, so called from the name of a former owner. The prints were the product of some Florentine workshop and were done in the "fine" manner, with fine lines laid closely together and irregular cross-hatching. The six balls in the circle in the centre of the print, a later addition in ink, were one of the Medici badges.



ANTONIO POLLAIUOLO, 1432?-1498

THE BATTLE OF THE TEN NUDES



PUPIL OF ANTONIO POLLAIUOLO

HERCULES AND THE GIANTS

Pollaiuolo belonged to the school of Florentine scientists — he was an innovator in the representation of movement and of the nude figure and had a keen feeling for decorative beauty.

The Battle of the Ten Nudes is the only engraving unquestionably by the hand of this master. We may attribute to him the design for a print similar except in quality, called Hercules and the Giants, which was executed by a pupil.

The drawing in the Sachs Collection, reproduced on page 143 is evidently a fragment of the original drawing by Pollaiuolo for the Hercules engraving. (Published: Alfred H. Barr, Jr. A Drawing by Antonio Pollaiuolo. *Art Studies*, Volume 4, 1926, pp. 73-78; John Walker. *Ricostruzione d'un' Incisione Pollajolesca*, Dedalo, Aprile, 1933, pp. 229-237.)



FLORENTINE SCHOOL, XV CENTURY
CRUCIFIXION

One of a series of fifteen subjects picturing the life of the Virgin and Christ. The designer is not known; certain of the subjects show the influence of Filippo Lippi, others a close connection with Baldovinetti. The series is engraved in the "broad-manner" technique, a simple technique resembling the pen drawing of a painter. The grayish ink is characteristic of the earliest and best impressions of XV-century Florentine prints. This impression is from the first state of the plate. (Published: Laura H. Dudley. Fogg Art Museum Notes, June, 1929.)



ANDREA MANTEGNA, 1431-1506
MADONNA AND CHILD

Mantegna was not only one of Italy's greatest painters but was the leading engraver of his day and exerted an important influence on the history of the art of engraving. Modern criticism attributes definitely to him only seven plates — of these the Madonna and Child is probably the earliest, dating from about 1470-1480. The Madonna and Child in the Fogg Museum collection is a good impression, printed in dark brown ink, of the second state, with the addition of the halos, which did not appear in the first state.



CANALETTO (ANTONIO CANALE), 1697-1768
HOUSE WITH THE DATE

An impression of the rare first state before the plate was cut in two.

With Francesco Guardi, Canaletto represents "the first chapter in the history of pure landscape painting in Italy." He was interested chiefly in the rendering of architecture and in effects of light. His many paintings are vivid and living pictures of the external aspect of the Venice of his time — Venice in the last days of her glory. He etched only a few plates — thirty-two in all — but was a complete master of this medium. Canaletto obtained his effects in the simplest possible way, using a single distinct line with no cross-hatching, darkening his foreground, and toning down his sky to give prominence to passages of light. His etchings have the effect of great brilliancy — of sun and space and air.



MARTIN SCHONGAUER, 1445/50-1491
ANGEL AND VIRGIN OF THE ANNUNCIATION

"It is, however, in the works of the latter (that is, the third group) as . . . the superb 'Angel of the Annunciation' and 'Virgin Receiving the Annunciation,' that Schongauer attained to that concentration of spiritual feeling and simplification of expression that entitle him to the first rank as an artist." (John Taylor Arms. *Handbook of Print Making and Print Makers*, New York, 1934, p. 37.)



ALBRECHT DÜRER, 1471-1528
MELANCHOLIA

Dürer was one of the greatest masters of the art of engraving. This print, the well-known Knight, Death, and the Devil, and Saint Jerome in his Study are among his most ambitious plates, executed with brilliancy and power. They reveal his perfect mastery of technique and his nobility of conception.



KNIGHT, DEATH, AND THE DEVIL



SAINT ANTHONY BEFORE THE TOWN

ALBRECHT DÜRER, 1471-1528

Der Schiffman.*Der Rych man.**Die Herzogin.**Die Nunte.*

HANS HOLBEIN THE YOUNGER, 1497-1543
DANCE OF DEATH

Proof impressions of four of the forty or forty-one subjects in the series of woodcuts known as the Dance of Death, designed by Hans Holbein the Younger and cut by Hans Lutzelburger, a woodcutter of whom little is known. The designs are of supreme beauty and power; the blocks are cut with the utmost care and perfection.

"Although the Dance of Death is undoubtedly the most famous set of prints ever made, the designs in one form or another having run through countless editions and still being reprinted from time to time, peculiarly little is known about their origin. For what purpose or under what circumstances Holbein designed them is unknown. . . .

"Any attempt to discuss or expatiate upon the artistic merits of the Dance of Death is to-day a matter of supererogation: they have long since earned their proud position among the greatest pictorial masterpieces of the world, and it is better to see and pore over them, even in any photographic or 'process' reproduction, than to read all the books that have been or could be written about them. They need neither explanation of subject-matter nor vicarious judgment, for they speak directly and with the utmost simplicity to whosoever looks at them, and they are so impersonal, so emotionless, in their manner of presentation that they have no age. They are now and they always will be modern." (Ivins. Hans Holbein's "Dance of Death" in Prints and Books. Cambridge, Harvard University Press, 1926, pp. 65-74.)



REMBRANDT, 1606-1669

RAISING OF LAZARUS

"Among contemporary etchers there was no one who combined the same mastery of medium with a tithe of his [Rembrandt's] significance of expression." (Hind. History of Engraving and Etching. 1923, p. 170.)



THE GOLD-WEIGHER'S FIELD



THE THREE TREES
REMBRANDT, 1606-1669



LOS CAPRICHOS, 3

“QUE VIENE EL COCO”



LOS PROVERBIOS

FRANCISCO GOYA Y LUCIENTES, 1746-1828

THE BIRD-MEN

Besides being great as a painter Goya stands out as one of the greatest masters in the history of etching. He combined the use of aquatint grain with his etched line and so obtained amazingly powerful and dramatic effects through simple massings of light and shade. In addition to several individual plates he did four complete sets of etchings: *Los Caprichos*, eighty plates; *Los Desastres de la Guerra*, eighty plates; *La Tauromaquia*, forty plates; *Los Proverbios*, eighteen plates. These series — with the exception of *La Tauromaquia*, which illustrates the Spanish national sport of bull-fighting — deal with the social and political evils and abuses of the day — the horrors of war, the blind stupidity and cruelty of the world. A keen satirist, Goya portrayed humanity in its weaknesses and sufferings with a fierce bitterness. Endowed with an extraordinary imagination he places before our eyes a strange, wild, sombre world — a world of cruel darkness and pitiless light — peopled with the appalling forms of his weird fantasy. His plates are often terrible, but their fine draughtsmanship, their beauty of design, their imaginative force give them a strange and haunting power.



HONORÉ DAUMIER, 1808-1879
FROM THE SERIES LES GENS DE JUSTICE

Daumier's work is an invaluable human document — "the greatest commentary ever made upon the modern man." A political and social caricaturist and satirist, he produced an unbelievable amount — paintings, drawings, about one thousand woodcuts, and nearly four thousand lithographs.

Daumier's first lithographs were made in 1829-1830 and he soon became one of the greatest masters of this medium. He combined the use of a nervous, animated, expressive line with passages of soft rich blacks, grays, and luminous whites, in designs of power and beauty. He concentrated upon the effect of his compositions as a whole, leaving out unnecessary detail; he made use of odd facial distortions and extravagances to bring out his meaning.

Little is known of Daumier's own life — but he portrayed the ordinary, everyday life of his time in its every phase, with power, understanding, and a profound philosophical and satirical significance.



CHARLES MERYON, 1821-1868 L'ABSIDÉ DE NOTRE DAME
BEQUEST OF JOSEPH BENSON MARVIN, JR., CLASS OF 1905



J. W. M. TURNER, 1775-1851
STORK AND AQUEDUCT

In his *Elements of Drawing* Ruskin says: "The finest Turner etching is of an aqueduct with a stork standing in a mountain stream, not in the published series." Of the hundred subjects planned by Turner for his *Liber Studiorum* only seventy and the frontispiece were published. Twenty of the remaining thirty subjects, including this one, exist in various stages of etching and mezzotint. It has been suggested that this scene is a view of the Ruabon Viaduct, North Wales.

COLLECTION OF DRAWINGS

THE collection consists of the Randall Collection, originally belonging to Dr. John Witt Randall, Class of 1834, and given to Harvard College after his death by his sister, Miss Belinda L. Randall; the Paul J. Sachs Collection; the Charles A. Loeser Collection, bequeathed to the Museum in 1928 by Charles A. Loeser, Class of 1886; and a few other drawings acquired by the Museum through purchase or gift.

Among the drawings by Italian masters are studies by Pollaiuolo, Mantegna, Perugino, and the great Venetians. Dürer and Holbein are among the German masters represented; van Dyck and Rubens among the Flemish; Rembrandt, van Ostade, and van Goyen among the Dutch; Lely, Gainsborough, and Constable among the English. There are fine examples of the work of the French School from the XVI century to the present day. In addition to the contemporary French School other schools of the present day are represented.

Drawings have a freshness and spontaneity which give them special charm and interest. The drawings of the earlier masters were made as studies for paintings; they show the artist's first thought and his search for significant expression.



ANTONIO POLLAIUOLO, 1432?-1498

THREE FIGHTING NUDES

PAUL J. SACHS COLLECTION

A fragment of a drawing by this great Florentine master — probably part of the original design for the engraving known as Hercules and the Giants (see pages 124-125). The drawing has great decorative beauty. (Published: Alfred H. Barr, Jr. A Drawing by Antonio Pollaiuolo, Art Studies, Volume 4, 1926, pp. 73-78; John Walker. Ricostruzione d'un' Incisione Pollajolesca, Dedalo, Aprile, 1933, pp. 229-237.)



BENOZZO GOZZOLI, 1420-1497

SAINT AUGUSTINE

CHARLES A. LOESER COLLECTION

Drawn in Benozzo's "distinctly individual pen and ink technique of short, accented strokes. According to the fragmentary inscription . . . it represents Saint Augustine suffering from a toothache. . . . Mr. Berenson has suggested that the drawing was probably a preliminary study for a scene which Benozzo planned at one time to include in the fresco-cycle of the life of Saint Augustine . . . in San Gimignano." He omitted this scene but used the composition with slight changes for the scene of Saint Augustine Reading the Epistle of Saint Paul. (Published: Agnes Mongan. Bulletin of the Fogg Art Museum, March, 1933.)



ANDREA MANTEGNA, 1431-1506

APOSTLES

GIFT OF MRS. JESSE I. STRAUS

A study for the group of Apostles on the right in the Ascension panel of the Triptych of the Adoration of the Magi. The drawing is a superb example of the power of this North Italian master, showing his sharp, clear-cut line and the sculpturesque, monumental quality of his work.



GIOVANNI BATTISTA TIEPOLO, 1696-1770

MADONNA AND CHILD AND SAINTS

PAUL J. SACHS COLLECTION

At a time when the glory and the grandeur of Venice was on the wane Tiepolo brought back to her art a brief period of vitality and beauty. He was the last great master of the Venetian School and one of the greatest masters of decorative painting. An original, personal artist, he created pictures lovely in design, in colour and light, in draughtsmanship, joyous and poetic in feeling. He accomplished an enormous amount of work dealing with sacred and profane, allegorical and mythological subjects — and his services were in demand not only in Italy but in Spain and the northern countries as well. Many of Tiepolo's drawings are complete in themselves and do not appear to have been preparatory studies for paintings. The drawings have the buoyancy, the joyousness, the poetry, and the clear, luminous quality of the paintings. They are sure and swift and vibrating with life. It has been said that for Tiepolo life was filled with enchantment. This enchantment he seizes and expresses.



PAOLO VERONESE, 1528-1588

GIFT OF CARL H. PFORZHEIMER

The study of drawings is a valuable supplement to the study of painting, as the unfinished drawing reveals the sensitive touch of the master which is often not apparent in the completed picture.



ALBRECHT DÜRER, 1471-1528
PORTRAIT OF SUSANNA OF BAVARIA
PAUL J. SACHS COLLECTION

A carefully finished drawing on a green ground, very similar to a drawing in the British Museum. Campbell Dodgson in an article in the Burlington Magazine for August, 1903, suggests that it is the portrait of Susanna of Bavaria. The drawing is dated 1525, above the brim of the hat on the right; formerly there was an inscription above the date, but the paper has been cut down, leaving only the ends of the letters visible.



PETER PAUL RUBENS, 1577-1640
STUDY FOR THE ERECTION OF THE CROSS
PAUL J. SACHS COLLECTION

"The position of the figure corresponds to that of Christ in the picture of the Erection of the Cross in Antwerp Cathedral. The style of drawing is entirely in Rubens's manner at the period when this picture was produced, so that we can have no doubt in accepting it as an original study from the life made by Rubens in direct relation to the position which he intended for the figure of Christ in the painting. There is a second study of the left thumb alone at the side of the sheet." (Vasari Society's Reproductions, Part VIII, 1912-1913, No. 22.)

The drawing was formerly in the collection of Dr. Werner Weisbach, Berlin.



ANTHONY VAN DYCK, 1599-1641
PORTRAIT OF CHARLES OF COLONNA
PAUL J. SACHS COLLECTION

A fresh, vivid character portrayal delicately and simply drawn.



REMBRANDT, 1606-1669

CHARLES A. LOESER COLLECTION

Of Rembrandt's landscape drawings and etchings Mr. Hind has written: ". . . both as draughtsman and etcher [Rembrandt] may be placed among the greatest, not only for powers shown in one or two works, but for a rich production, and a remarkably even achievement." (A. M. Hind. *Rembrandt*, Cambridge, 1932, p. 115.)



FRANÇOIS CLOUET, ACTIVE 1522-1572
PORTRAIT OF AN UNKNOWN MAN

PAUL J. SACHS COLLECTION

Drawn in black and red crayon with light and delicate but telling lines. Avoiding non-essentials the artist has defined the character of his subject with keenness and subtlety.



JEAN ANTOINE WATTEAU, 1684-1721
STUDIES OF HEADS

PAUL J. SACHS COLLECTION

Charming studies in red crayon by this master of the Fêtes Galantes. Vivid, dainty reflections of the life of the day, drawn with a delightful ease and grace.



JEAN AUGUSTE DOMINIQUE INGRES, 1780-1867
MME. D'HAUSSONVILLE

PAUL J. SACHS COLLECTION

Ingres was one of David's most distinguished pupils. His drawings are remarkable for their precision and facility of line. Hourticq says of him — "In his purest contours the line preserves the nervous force of life."

The drawing of Mme. d'Haussonville is one of several studies for the finished portrait now in the Frick Collection. Cortissoz (*The Painter's Craft*. N. Y. Scribner's, 1930, p. 204.) calls this portrait "one of the greatest monuments in the history of Ingres, perhaps the greatest monument of all in the category of his feminine portraits."



CONSTANTIN GUYS, 1805-1892
EMPERRESS EUGÉNIE ON HORSEBACK
PAUL J. SACHS COLLECTION

Guys was primarily the brilliant chronicler of the gay and care-free life of the Second Empire. He delighted in elegant ladies and in the demi-monde, in soldiers in showy uniforms, in stylish carriages and high-stepping horses, in all the pageantry and pleasures of brilliant Paris. His quick perception, his facility of handling give to his drawings a sense of vividness and reality. The Second Empire lives in his work.



EDGAR DEGAS, 1834-1917
STUDY FOR PORTRAIT OF DIEGO MARTELLI
PAUL J. SACHS COLLECTION

A convincing portrait study — natural, intimate, unconventional, lifelike — broadly and simply drawn. With Degas nothing was unimportant in his character portrayal — gesture, attitude, clothing all played their part in interpreting his subject. The portrait of Martelli is a striking revelation of a personality. (Published: Agnes Mongan. Bulletin of the Fogg Art Museum, May, 1932.)



EDGAR DEGAS, 1834-1917
STUDY FOR PORTRAIT OF ÉDOUARD MANET
PAUL J. SACHS COLLECTION

One of several sketches for two etchings of Manet executed by Degas in 1864. The pose of the figure is slightly but perfectly suggested; the artist concentrated his attention upon the head. The sketch is drawn with light pencil lines on white paper. Later, because of failing eyesight, Degas adopted crayon. The portrait study of Diego Martelli reproduced on page 157 is executed in this medium. The strokes are firm and vigorous, in striking contrast to the delicacy of the pencil lines of the Manet portrait. (Published: Agnes Mongan. Bulletin of the Fogg Art Museum, May, 1932.)



PAUL CÉZANNE, 1839-1906
MONT SAINTE-VICTOIRE
PAUL J. SACHS COLLECTION

Executed in water colour and pencil. One of many representations by the artist of Mont Sainte-Victoire. Cézanne worked from the plastic rather than from the linear point of view. The mass of the mountain is rendered by a series of planes simply modelled with a few light strokes of brush and pencil.



PABLO RUIZ PICASSO, 1881— “PIERROT”

PAUL J. SACHS COLLECTION

Picasso's commanding, inventive genius ranges from one method to another with extraordinary versatility. Cubism, naturalism, neo-classicism, abstraction all have their place in his art. Yet no one phase overlaps another. Each is complete in itself and the artist is complete master of each. The drawing reproduced shows him concentrating on pure line — subtle, sensitive, expressive, and of surprising delicacy and grace.



THOMAS GAINSBOROUGH, 1727-1788
PAUL J. SACHS COLLECTION

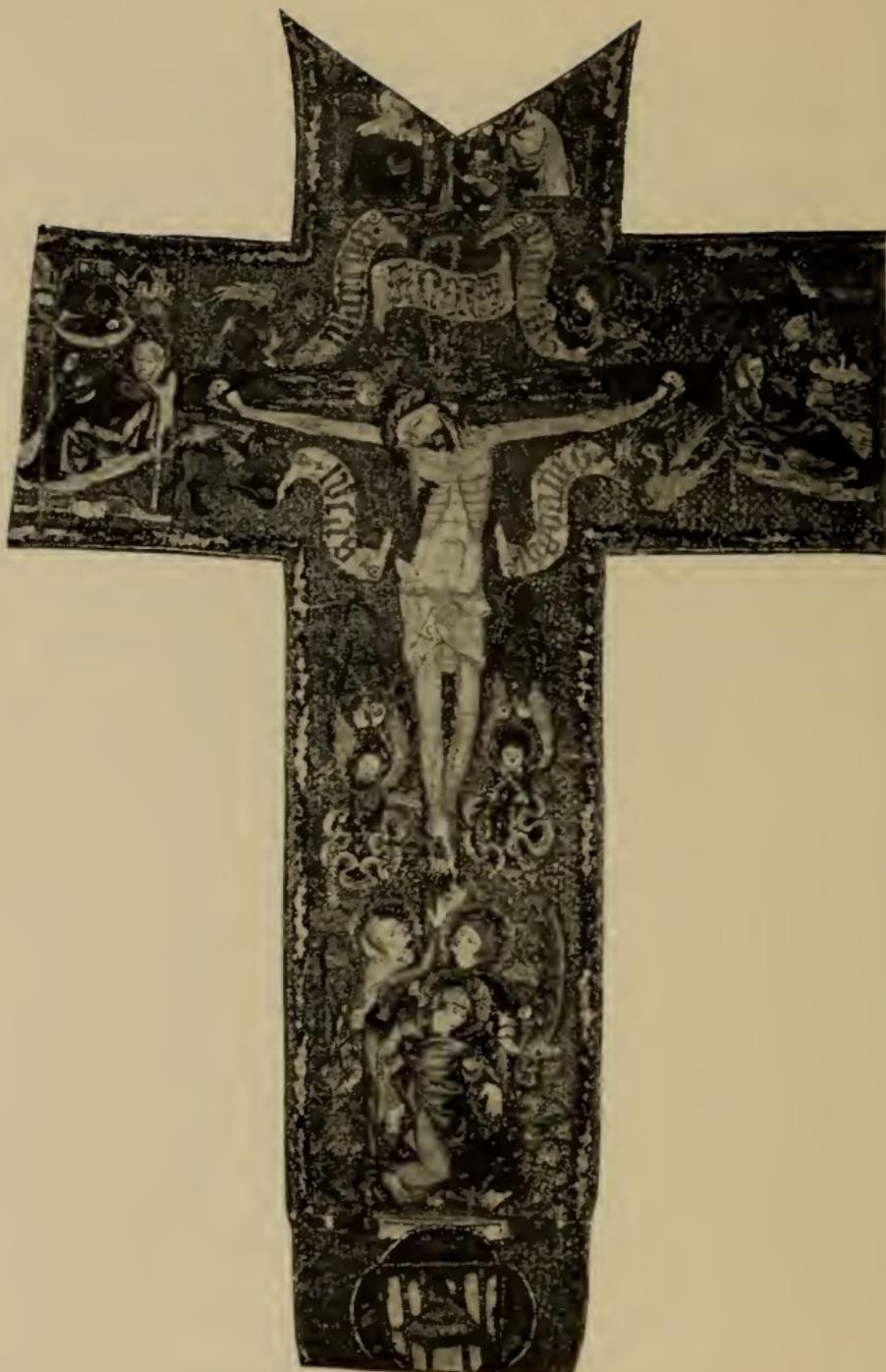
In his landscapes Gainsborough freed himself from the classical paraphernalia of his predecessors. Though his paintings of landscapes are few there are many landscape drawings by him. Our drawing is in black chalk heightened with white. It is broad and impressionistic in handling.



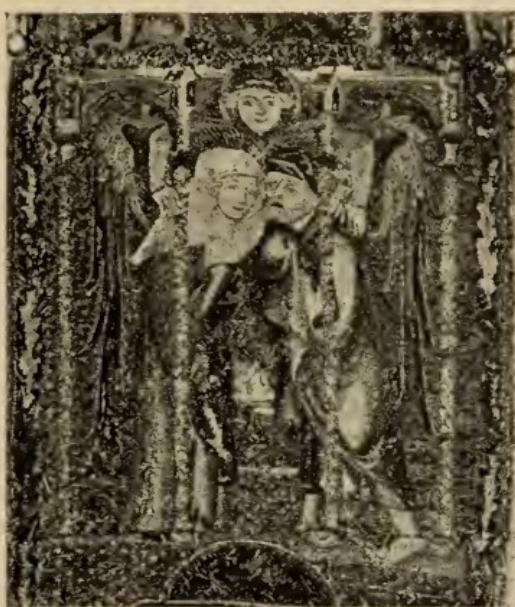
JOHN CONSTABLE, 1776-1837
LADY SEATED AT A WINDOW
PAUL J. SACHS COLLECTION

The drawing was shown in an Exhibition of English Water Colours held at the Museum in the winter of 1934. At that time Mr. Laurence Binyon wrote in regard to it: "Nothing in the exhibition was more delightful than Constable's 'Lady Seated at a Window,' so sensitive to the envelope of atmosphere, so beautiful in its wholeness." (Published: Laurence Binyon. Bulletin of the Fogg Art Museum, March, 1934.)

TEXTILES



SPANISH? ORPHREY, ABOUT 1400
ALPHEUS HYATT PURCHASING FUND



SPANISH? ORPHREY, ABOUT 1400
MEETING AT THE GOLDEN GATE
ALPHEUS HYATT PURCHASING FUND

The Museum has a small collection of textiles — Italian, French, Spanish. A valuable addition to this collection is an unusually fine set of ecclesiastical embroideries probably of Spanish origin, dating from the XIV or early XV century.

Early embroideries were for the most part for church vestments and other ecclesiastical purposes and their ornamentation was distinctly religious in motive. They were made in monasteries or convents as well as by guilds and individuals. Embroideries dating from the XII to the XVI century were mainly ecclesiastical — from the XVI to the XIX chiefly secular.

SILVER



THE GREAT SALT ENGLISH, 1632-38

LENT BY HARVARD UNIVERSITY

This English salt is the earliest piece of the college silver now extant. It came into the possession of the College in 1644, the bequest of Richard Harris, an early resident of the College and a Fellow Commoner and the brother-in-law of Henry Dunster. The initials IGE on the base are probably those of Harris's sister Elizabeth and her first husband Jose Glover.

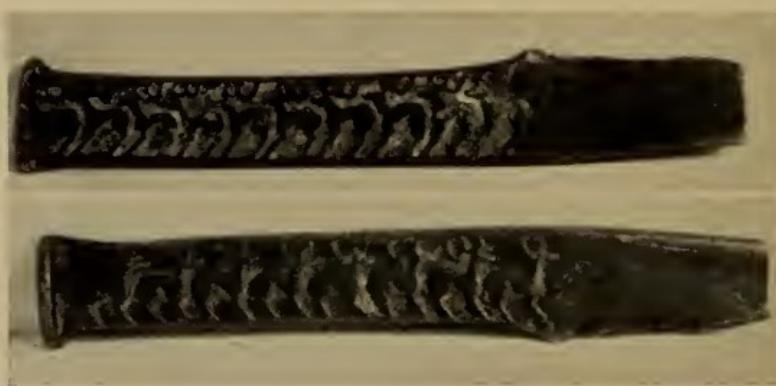
The three brackets were placed on the rim to support a napkin which served as a cover to protect the salt. (Published: F. B. Robinson. Bulletin of the Fogg Art Museum, November, 1935.)



JOHN CONEY, 1655-1722
TWO-HANDED CUP WITH COVER
LENT BY HARVARD UNIVERSITY

Coney, the maker of this outstanding example of the American silversmith's art is said to have engraved the plates for the first paper money used in America. He was brother-in-law to Jeremiah Dummer, from whom he probably learned his trade, and was one of the early Boston school of silversmiths. This cup was the gift of the Honourable William Stoughton to Harvard College about 1700; it is engraved with the Stoughton arms.

SCYTHIAN ART



BRONZE KNIFE HANDLE, I CENTURY A.D.

Scythian bronzes were the products of savage nomadic tribes which roamed across the steppes of Siberia and Central Asia. In addition to knives they made other small objects of bronze decorated with vigorously conceived animal forms often represented in ferocious combat.

GRAECO-BUDDHIST SCULPTURE



BIRTH OF BUDDHA
ABOUT V CENTURY A.D.

FRANCIS H. BURR MEMORIAL FUND

A relief in stucco probably originally a gable attached to the revetment of a stupa—a richly decorated mound raised to enshrine Buddhist relics or simply to serve as a dedication. The scene represents the miraculous birth of Buddha. The child is springing from the right side of Queen Maya, his mother. At the left stand Indra, to receive the child, and Brahma. On the right are the Queen's sister and an attendant. The event is represented literally in contrast to the symbolic treatment of the early Indian schools.

The relief has the freshness and aliveness that has led critics to compare this phase of Graeco-Buddhist art to the modified and tender realism of Gothic art. (Published: Benjamin Rowland, Jr. Bulletin of the Fogg Art Museum, March, 1936.)

INDIAN SCULPTURE

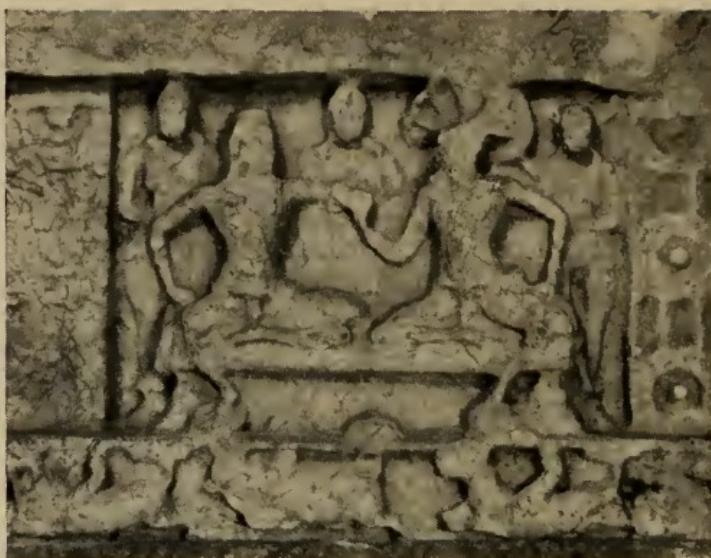


SOUTH INDIAN BRONZE, RAMA, XII CENTURY A.D.
GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

Rama, who saved the world by slaying the demon Ravana, is the hero of the Indian epic, the *Ramayana*. His pose is that of a man holding an arrow in his right hand and a bow in the left, although these attributes are almost always missing. Across his sinuous torso runs the sacred nine-strand thread, the thread that it is the privilege of the Brahmin caste to wear today. The care devoted to the human aspect of this figure suggests that the maker regarded Rama as a hero rather than as a divinity.

Rama is depicted like a dancer pausing in the moment halfway between movement and tranquillity; there is in this pause a suggestion of an ecstatic stirring into life that is one of the great contributions of the Indian genius. Bronzes such as this mark the last creative achievement of the Hindu artists, a continuation of the svelte and gracious canon of beauty of the Gupta period. This canon of beauty for every god of the pantheon is fully described in the *silpa sastras*, or manuals of artistic procedure; it is fixed by exact measurements, from the breadth of the smallest finger to the total height of the image, and is as invariable as the attributes themselves.

B. R., Jr.



ABOUT 200-300 A.D.

RELIEF FROM AMARAVATI

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

A detail of a marble slab originally forming part of one of the stone hedges or Buddhist railings that invariably girdled the relic mounds or stupas in early India. The character of the style and stone place it in the region of Amaravati. The sculptors of Amaravati created what was in many ways the most sophisticated and sensuous style in the whole history of Indian art . . . the final languid expression of an exquisite civilization. The fragment may be dated about 200-300 A.D.

B. R., Jr.

CAMBODIAN SCULPTURE

IN THE peninsula of Indo-China, Cambodia, the home of the mysterious race of the Khmers, remained Buddhist and kept alive the traditions of the Buddhist art of India. From about the IX or X century to the XIV there flourished in that region a civilization which produced an art as great as any known — and which has been brought to light only within a comparatively recent time.

The heads of Buddha here reproduced are fine examples of Cambodian art — its simplicity of modelling, its harmony, and its spiritual feeling.



BUDDHA, IX CENTURY

"The head of Buddha . . . represents not only the best of its kind in Khmer sculpture but is, in my judgment, one of the supreme examples of the Art of Sculpture." (Denman W. Ross. *An Example of Cambodian Sculpture*. Fogg Art Museum Notes, June, 1922.)



BUDDHA, X-XII CENTURY

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

CHINESE ART

DYNASTIES AND PERIODS

B.C.	1766-1122	Shang
	1122- 255	Chou
	255- 206	Ch'in
B.C.	206-A.D. 221	East and West Han
A.D.	221- 265	Three Kingdoms
	265- 618	Six Dynasties
	618- 907	T'ang
	907- 960	Five Dynasties
	960-1280	Sung
	1280-1368	Yüan
	1368-1644	Ming
	1644-1912	Ch'ing

CHINESE ART does not seek imitation of nature nor even fidelity to nature. . . . "Every work of art is thought of as an incarnation of the genius of rhythm manifesting the living spirit of things with a clearer beauty and intenser power than the gross impediments of complex matter allow to be transmitted to our senses in the visible world around us. . . . The inner and informing spirit, not the outward semblance is . . . the object of art." (Binyon. Painting in the Far East, third edition, revised. London, Arnold, 1923, p. 11.)

Life as a whole — not merely man, but man and nature — is expressed in Chinese art, and expressed with rich imaginative power, with simplicity, with impressiveness, in fine and beautiful harmonies of colour and line, in the spirit of serenity and quiet contemplation.



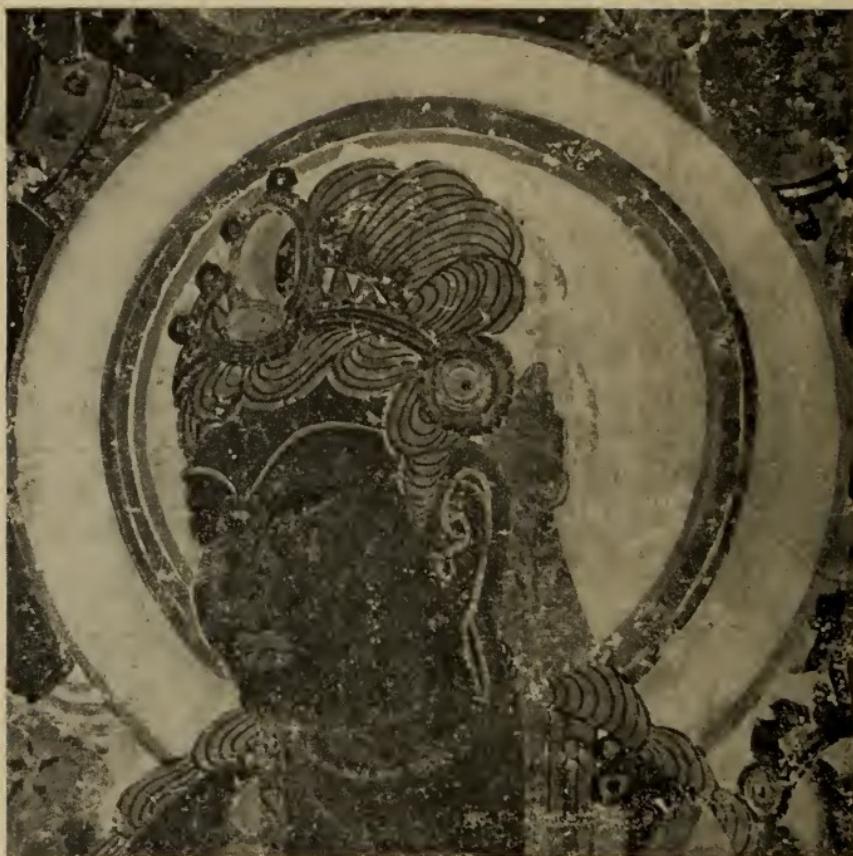
CHINESE BUDDHIST SCULPTURE, VIII CENTURY

ADORING BODHISATTVA (DETAIL),
POLYCHROME CLAY

FROM TUN HUANG, KANSU PROVINCE, CHINA

FOGG MUSEUM EXPEDITION, 1923-1924

(Published: Warner. An Eighth-century Statue from Tun Huang with Chinese and Japanese Parallels. Art Studies, Volume 4, 1926, pp. 27-37.)



BUDDHIST WALL PAINTING (DETAIL), T'ANG PERIOD
FOGG MUSEUM EXPEDITION

From the cave chapels of Tun Huang, Kansu Province, China.

Exhibited at Burlington House, Exhibition of Chinese Art, 1935-1936.



CHINESE PAINTING, SUNG DYNASTY, 960-1280
CATFISH

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

An album picture — painted in monochrome on silk with swift, vigorous strokes.

The Chinese divide the subjects of painting into four principal classes: Landscape, Man and Objects, Flowers and Birds, Plants and Insects — and to this fourth class certain books add a subdivision comprising Fish.



JEN JEN-FA (JEN YUEH SHAN)
YÜAN DYNASTY, 1280-1368
THE IMPERIAL STUD (FIVE HORSES AND GROOMS)
(DETAIL)

FROM THE EDWARD B. BRUCE COLLECTION
GIFT OF GALEN L. STONE

A scroll painted in colours on silk. Signed and dated: Yueh Shan Tao Jen, 1314. The fame of Jen Jen-fa as an artist rests principally on his skill as a painter of horses. This copy and the original painting, both by the hand of Jen Jen-fa, were at one time part of the collection of the Emperor Ch'ien Lung. The painting is of more than usual importance because it is signed and dated.

Exhibited at Burlington House, Exhibition of Chinese Art, 1935-1936.



CHINESE PAINTING IN THE SUNG STYLE
MING DYNASTY, 1368-1644
CRAG WITH MISTY VALLEY BELOW
FROM THE EDWARD B. BRUCE COLLECTION
GIFT OF GALEN L. STONE

The Chinese term for landscape means hills and water. Other features may or may not be included at the will of the artist. The paintings are not copies of nature but idealizations.



BUDDHIST WALL PAINTING (DETAIL)
XV-XVI CENTURY

GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM



BUDDHIST WALL PAINTING

XVI-XVII CENTURY

GIFT OF HERBERT N. STRAUS, CLASS OF 1903



WATER-BUFFALO



BOWL FOR SACRIFICIAL WINE
BRONZE CEREMONIAL VESSELS
CHOU DYNASTY, B.C. 1122-B.C. 255
BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911



BRONZE MIRROR, T'ANG DYNASTY, 618-907

The Chinese bronze mirror backs are beautiful examples of the bronze worker's art; they were the work of highly trained artists. The mirror reproduced dates from the T'ang Dynasty, the period of China's greatest external power. The plain pierced knob in the centre was used to hold a cord which served as a handle. The decoration in low relief — confronted phoenixes, a running horse, and a bird in vine branches with bunches of grapes — is powerfully and freely drawn and placed.



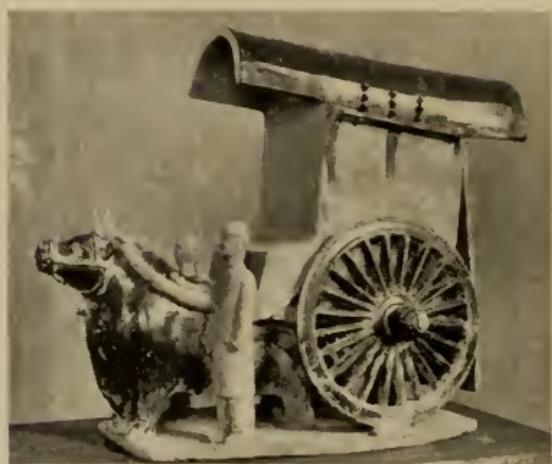
POTTERY GRAIN JAR

PAINTED DECORATION

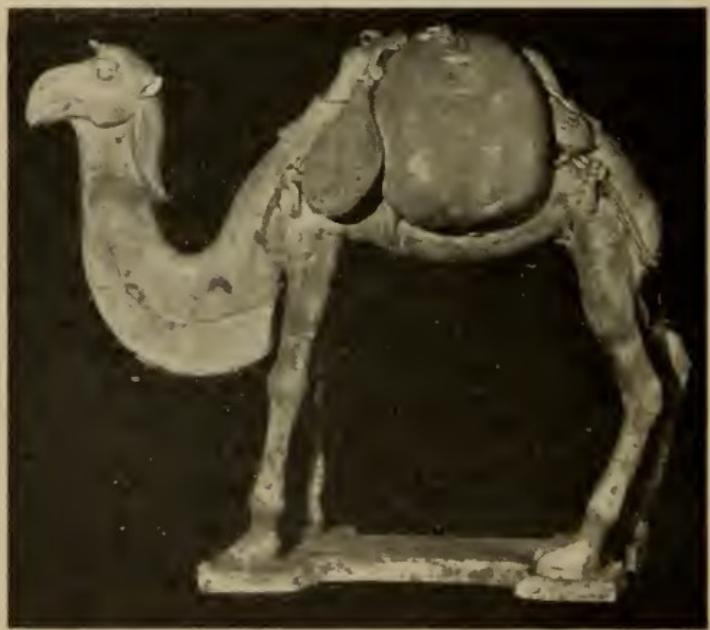
ABOUT III CENTURY



DANCERS POTTERY TOMB FIGURINES
SIX DYNASTIES — T'ANG, VI-VII CENTURY
CHARLES BAIN HOYT COLLECTION



OX-CART AND ATTENDANTS



MONOCHROME GLAZED CAMEL
LOADED WITH PACK, TWO LUTES, AND
WINE FLASKS
POTTERY TOMB MODELS
T'ANG DYNASTY, 618-907
CHARLES BAIN HOYT COLLECTION



POTTERY JAR TZU CHOU TYPE
SUNG DYNASTY, 960-1280
CHARLES BAIN HOYT COLLECTION

The "sgraffito" technique, so often used by the makers of Tzu Chou ware, has in this example been developed to a point approaching carving. The shape, designed to meet the needs of some now-forgotten purpose, in addition to the handling of the decoration, reveals the potter's understanding of the limits and possibilities of his materials.

KOREAN ART



KOREAN, VII CENTURY
BRONZE STATUETTE OF A BODHISATTVA, PROBABLY
MAITREYA—THE COMING BUDDHA
GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

Small bronze devotional images were largely used in Buddhism. The iconography of a seated figure with one leg crossed over the other knee and the head resting on one of the hands was conventional for the representation of Maitreya. In this figure the simplicity of treatment emphasizes the feeling of serenity and meditation.



KOREAN?, KORAI PERIOD, 918-1392
BOWL AND SAUCER, YING CHING TYPE,
SEIJIBAKU

CHARLES BAIN HOYT COLLECTION

In this type of ware a perfectly matched bowl and saucer are extremely rare; they were probably exported to Korea from a kiln situated in China. The glaze is the same as that used on a gray body clay in making the so-called Celadon, but here it is applied over a white body clay which gives this ware its pale distinctive bluish color. Where the glaze flows thick in the incised channels of the swirling lotus pattern it deepens in tone appearing to throw the design into higher relief.

JAPANESE ART

DYNASTIES AND PERIODS

A.D.	552- 644	Suiko period
	645- 709	Hakuhō period
	710- 793	Tempyō period
	794- 899	Jōgan period
	900-1189	Fujiwara period
	1190-1337	Kamakura Shogunate
	1338-1582	Ashikaga Shogunate
	1583-1602	Momoyama period
	1603-1867	Tokugawa Shogunate



JAPANESE, XIV CENTURY (ASHIKAGA PERIOD)

SHRINE DOORS, WOODEN (DETAIL)

GIFT OF CHARLES BAIN HOYT

Detail from XIV-century shrine doors on which are represented the Buddhist deities Bon Ten and Taishaku with Attendants. Painted in colour on wood.

From the Kawasaki Collection, Osaka.



KWANNON ON THE WAVES, XIII CENTURY

GIFT OF MRS. WALDO E. FORBES

An early and beautiful Buddhist painting. The majestic and lovely serenity of the God of Compassion, standing still and alone on a lotus blossom, is emphasized by the quick, restless little waves of the sea. The colours are varying shades of deep red orange, brown, and green, with ivory flesh tones. (Published: Langdon Warner. Bulletin of the Fogg Art Museum, November, 1931.)



JAPANESE PAINTING
TOKUGAWA PERIOD, TOSA SCHOOL, XVII CENTURY
STYLE OF MITSUNOBU
GIFT OF THE FRIENDS OF THE FOGG ART MUSEUM

The painting is drawn in black on a paper probably once white but now gray in tone. There are slight touches of red in the trappings of the horse and the costumes of the men. A similar figure of a Man on Horseback is in the Louvre, there attributed to Mitsunobu (1433-1525).

PRINTS

The colour prints first made known to the Western world the art of Japan.

The founder of this school of popular art may be said to have been Isawa Matahei, 1578-1650, a painter of individuality and power. In his pictures he portrayed scenes of popular everyday life and was therefore called Ukiyo — Painter of the Fleeting World. The name Ukiyo-yé came later to apply to all genre work, both painting and wood-engraving.

The colour print was at its height during only about one hundred and fifty years. The earliest prints date practically from the beginning of the XVIII century; Hiroshige, the last great master, died in 1858.

But the life of the colour prints though short was extraordinarily brilliant and they picture for us the light-hearted, joyous, irresponsible life of their day as no period has ever before or since been portrayed. The theatre and its actors, the courtesans, festivals, ceremonies, nature, out-of-door life, simple home scenes — all the life of the thriving new capital of Yedo lives for us again in this gracious art. The Japanese wood-engravers made no attempt to compete with nature — they decorated a surface with lovely harmonies of line and colour and daring composition, expressing by very simple means the happiness and grace of the surrounding world.



SCHOOL OF MATAHEI, 1578-1650

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

A two-fold tea screen representing a scene at an inn:
“The Landlord brings the Bill.”



HARUNOBU, 1718-1770

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

Harunobu produced both two-colour and three-colour prints and finally developed the technique which made possible the polychrome print in which an unlimited number of blocks and colours could be used.



KORIUSAI, ACTIVE 1770-1781
ARTHUR B. DUEL COLLECTION

Koriusai was probably a pupil of Harunobu. His finest work is to be seen in his pillar-prints, of which he is the supreme master. These prints were used to hang on the square wooden pillars of the Japanese houses and, because of their long and narrow shape, were an exacting form for the designer. Koriusai's prints are unequalled for their beauty of design and colour.



KIYONAGA, 1742-1815
ARTHUR B. DUEL COLLECTION

Kiyonaga is the foremost master of the art of the Japanese colour print. His work represents the complete mastery of the technical elements. His line is powerful but pliant; his types have an impressive grace and dignity and monumentality; his compositions have life and movement. He uses a simple colour scheme of great beauty.



UTAMARO, 1753-1806

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

Utamaro represents the refinement of the art of Japanese wood-engraving. His portraits of women by which he won great fame have a strange and somewhat sophisticated beauty.



THE WAVE
HOKUSAI, 1760-1849

GIFT OF DR. DENMAN W. ROSS, CLASS OF 1875

In the first half of the XIX century Hokusai and Hiroshige brought to a high point the heretofore neglected art of landscape. In his long life of prodigious industry Hokusai produced an enormous amount of work covering a wide range of subjects: animal representation, landscape — waterfalls, bridges, views of Fuji — still life, figures, architectural drawings, and drawings for industrial workers. Of an extraordinary versatility and an inexhaustible imagination he is perhaps best known for his landscapes, which have an amazing power.



SHARAKU, ACTIVE 1790-1795
PORTRAIT OF THE ACTOR
ICHIKAWA DANJURO AS KONO MORONAO
ARTHUR B. DUEL COLLECTION

Sharaku was originally a Nō-actor. He designed prints for only a short time, so that prints by him are rare. His work consisted entirely of portraits of actors, not the actors of the aristocratic Nō-drama but the popular actors of Yedo. His portraits are exaggerated, almost distorted in expression, but are keen and striking characterizations. He composed simply, omitting all superfluous detail; he used unique colour tones and harmonies. His drawing is delicate but vibrant and telling.



HIROSHIGE, 1797-1858

MONKEY BRIDGE

ARTHUR B. DUEL COLLECTION

Hiroshige, the last great master in the annals of the Ukiyo-yé prints was pre-eminently a landscape artist. He understood all the varying moods and phases of nature — the wind and the rain, snow, mist, dawn, mid-day, night — and expressed them in effective designs, carefully chosen colours, and free, rhythmic lines. His prints are characterized by their feeling of tranquillity and calm.

PERSIAN ART



BRONZES FROM LURISTAN

FROM A COLLECTION GIVEN BY PHILIP HOFER, CLASS
OF 1921, CHARLES BAIN HOYT, R. BURDON MÜLLER

Early bronzes from Luristan, situated in the highlands of Persia. The bronzes were brought to light a few years ago through the diggings of villagers in ruined cities and cemeteries on the plateau east of Baghdad. They may be dated between 1500 and 400 B.C. and exemplify an art both naturalistic and conventionalized, influenced particularly by Sumerian and Assyrian traditions but having an individual local character.

Many of the bronzes were parts of trappings of horses, and chariot ornaments. These are often conventionalized. Implements such as axes and whet-stone handles are graceful and natural.



LEAF FROM ARABIC MANUSCRIPT XIV CENTURY
BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911

A leaf from an al-Jazari manuscript on Automata (Book of the Knowledge of Ingenious Geometrical Contrivances). There are in all nine leaves of this manuscript in Boston and Cambridge. This leaf in the Wetzel Collection represents a girl who comes out of a chamber at regular intervals and serves a cup of wine. The miniatures are valuable examples of early Islamic miniature painting. (Published: Ananda K. Coomaraswamy. Treatise of al-Jazari on Automata, 1924. Museum of Fine Arts, Boston. Communications to the Trustees, VI; Rudolf M. Riefstahl. Art Bulletin, June, 1929.)

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BAHRAM GUR SHOOTING A GAZELLE
FROM A MANUSCRIPT OF THE SHĀH-NĀMA
XIV CENTURY

A miniature of the early XIV century from a manuscript of the *Shāh-nāma*, or Book of Kings, Persia's great national epic completed by the poet Firdausi early in the XI century. The miniatures of this *Shāh-nāma* were executed in the period of Chinese influence which was brought into Persia by the Mongol invasions. They are a combination of Chinese and Persian elements and have an heroic grandeur and power, and a simplicity not found in later Persian illuminations.

The manuscript is now dispersed among various collections; many of the sheets are in America. The page reproduced, representing Bahram Gur shooting a gazelle, and the death of his favourite Azada, was shown in the International Exhibition of Persian Art held in London in 1931.

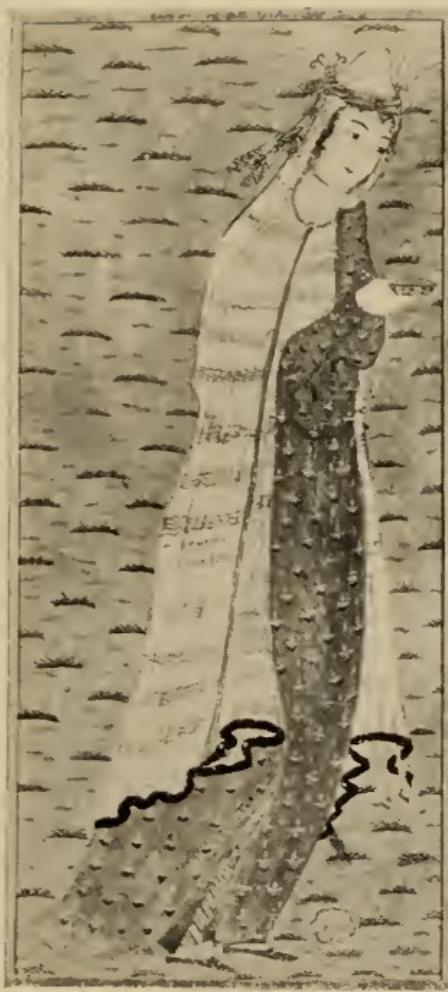


BATTLE SCENE FROM A SHĀH-NĀMA

XV CENTURY

BEQUEST OF HERVEY E. WETZEL, CLASS OF 1911

Persian painting of the Timurid Period (late XIV-XV century) was based on the traditions of the Mongol School. The Battle Scene reproduced is painted in vivid colours on a pink ground. The sky is gold.



VÉLI-DJAN, XVI CENTURY, SECOND HALF
THE SARAH C. SEARS COLLECTION

This miniature was probably executed by Véli-Djan at the court of Constantinople. The colour is very beautiful — pale blue and red-violet predominating with touches of gold. The drawing is of great delicacy.



SIGNED AQĀ RIZĀ

ABOUT 1600

THE SARAH C. SEARS COLLECTION



MESOPOTAMIAN, RAKKA XII-XIII CENTURY
BOWL WITH RUNNING BLACK PANTHER
BEQUEST OF MRS. LEWIS LARNED COBURN

The pottery produced in Rakka, an ancient city situated on the banks of the Euphrates, dates for the most part from the XII and XIII centuries. The decoration consists chiefly in conventionalized designs; occasionally animals and human figures are represented. On our bowl the figure of the running panther and the conventional decoration are painted in black under a blue-green glaze, over which a light iridescent coating has formed.



CUP

XIII CENTURY

THE SARAH C. SEARS COLLECTION

The design discloses the body of the cup covered with a turquoise-blue glaze, the background having been painted with a black slip under glaze.

MAYA ART

THE Maya people were an important tribe and stock of the American Indians. "The region in which remains of the pre-Columbian Maya civilization are found . . . comprises, in Mexico, the states of Tabasco and Chiapas and the peninsula of Yucatan (with the states of Campeche and Yucatan and the territory of Quintana Roo), in addition to the whole of British Honduras, the two-thirds of Guatemala lying north of the Motagua River, and a considerable portion of Honduras." (Spinden, p. 1.)

In the history of the Mayas there were apparently two or more periods of widespread high culture, each followed by a period of disintegration and lower culture.

The Golden Age or First Empire dated from about 100 B.C.-600 A.D. During that period civilization centred in Guatemala and Northern Honduras. A second period of advanced culture centring in the north was reached under the so-called Renaissance or League Period, 960-1200 A.D. Then came the Period of Foreign Mercenaries, Revolution, Disintegration.

During the periods of their greatness the Maya people reached a state of very advanced culture. Art and science were highly developed, as the temples and monuments scattered through the jungles of Central America bear witness. With the possible exception of the textile art of Peru, Maya art reached a higher scale than any art in America. The art of the Maya race was devoted to the service of an involved ritualistic religion — in the hands of a priestly body; it was vital, original, and extremely

conventionalized. Little is known of the details of the Maya religion. Planets and stars, the sun and moon were represented by divinities. The forces of nature were conceived as gods. The plumed serpent played an important part and the jaguar possessed religious significance. Importance was attached to birds and feathers; grotesque figures frequently occur in Maya art. The Maize God is often represented as purely human, youthful, and beautiful. An unusually fine head of this God is shown in the Maya Room.

The Minor Arts of the Mayas included pottery, shaped by hand, metal work, textiles, and illuminated manuscripts.

(Herbert J. Spinden. *Study of Maya Art. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, volume VI, 1913.*

Philip Ainsworth Means. *History of the Spanish Conquest of Yucatan and of the Itzas. Papers of the Peabody Museum, volume VII, 1917.*)

Without doubt the Mayas of the Yucatan of to-day are descendants of this great people.

The collection of Maya Art has been lent by the Peabody Museum.

(See also Fogg Art Museum Notes, June, 1930. *Maya Art*, by Harriet Hammond.)



HEAD OF THE MAIZE GOD
FIRST EMPIRE
LENT BY THE PEABODY MUSEUM

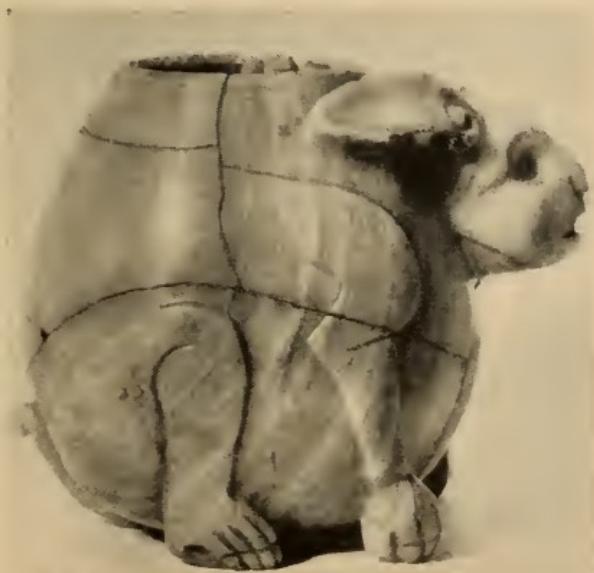


HEAD OF FEMALE DEITY TERRACOTTA FIGURINE
FIRST EMPIRE
LENT BY THE PEABODY MUSEUM



HEAD OF JAGUAR FROM COVER OF POTTERY BOWL
FIRST EMPIRE

LENT BY THE PEABODY MUSEUM



AMERICAN INDIAN TOTONAC CULTURE
RABBIT VASE, CALCITE
LENT BY THE PEABODY MUSEUM

Probably from Island of Sacrifice, Vera Cruz,
Mexico.

THE FOGG ART MUSEUM

HISTORY

THE William Hayes Fogg Art Museum came into existence as the result of a bequest from Mrs. Fogg in 1891 in memory of her husband William Hayes Fogg, a New Englander engaged in business in New York, who died in 1884. It is said that the bequest was due to the suggestion of her lawyer, William M. Prichard of the Harvard Class of 1833. The original building was situated in the College Yard, north of the Memorial Church and facing Cambridge Street. The architect was Richard Morris Hunt of New York. This building is now known as Hunt Hall and is used by the School of Architecture. The Museum was opened to the public in the autumn of 1895.

The first Director of the Museum was Professor Charles Herbert Moore, an authority on art—especially on Gothic architecture. Professor Moore came to Harvard in 1871 as Instructor in Drawing in the Lawrence Scientific School. Three years later he was invited by Charles Eliot Norton to give a course at Harvard College and from then until 1909 was connected with the Division of the Fine Arts. He was made Curator of the Fogg Museum in 1895 and was Director from 1896 until his resignation in 1909.

The first Museum building was remodelled in 1912-1913, the ground floor through the generosity of Alfred A. Pope of Farmington, Connecticut, the two upper floors through the generosity of Mrs. Edward M. Cary of Milton and other friends.

In January, 1924, a campaign for a new building was undertaken. The Division of the Fine Arts and the Fogg Museum, the Division of Chemistry, and the Graduate School of Business Administration united in a campaign to raise \$10,000,000 for the three departments. The money was raised before Commencement, 1925; \$2,000,000 was given to the Division of the Fine Arts and the Fogg Art Museum for a building and an endowment fund.

A lot of land between Prescott and Quincy Streets was granted by the Corporation for the location of the new building.

The Museum was designed by the firm of Coolidge, Shepley, Bulfinch, and Abbott. Mr. Meyric Rogers, Class of 1916, who had made a special study of the requirements of small museums, was associated with the architects and the Building Committee, which consisted of the Directors and Professor Arthur Pope. Dr. G. H. Edgell, who was at that time Dean of the School of Architecture, and other members of the Division of the Fine Arts also gave their time and assistance.

The work of excavation was begun in August, 1925. The building, the second Fogg Art Museum in the history of the University, was formally opened to students and public on June 20, 1927.

DESCRIPTION

Charles A. Coolidge, Class of 1881, who built so many fine buildings for the University and who, from 1920 until his death in April, 1936, was adviser on university planning, was largely responsible for the beauty and fine proportions of the Museum. It is a modern adaptation of Georgian architecture, built of red brick with the central doorway and cor-

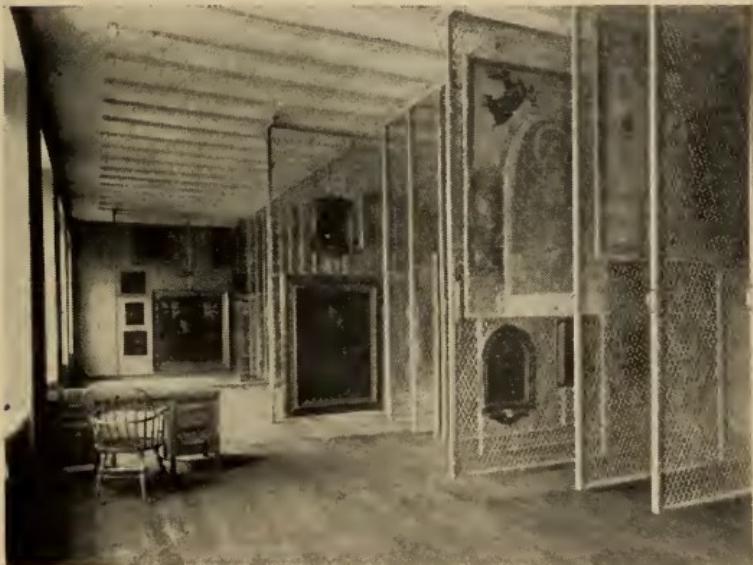
nices of limestone; the window trim and doors are of wood similar to that used in the older buildings in the Harvard Yard. The front portion of the main building facing Quincy Street consists of two stories of exhibition galleries; the rear portion, four stories in height, contains the Library, the Picture Study Room — on the second floor easily accessible from the main galleries — administrative offices, lecture and class rooms, and studios. Further facilities are given by a full basement story which contains offices, study rooms, store- and workrooms.

In 1932 the Naumburg Wing was added, extending on the north side of the Museum east towards Prescott Street. The wing was designed primarily to house the Naumburg Collection. This collection, consisting of about twenty paintings, a few sculptures, textiles, a fine tapestry, furniture, rugs, and other works of art, was bequeathed to the Museum in 1930 by Mrs. Aaron Naumburg together with the English Jacobean panelling and the stained glass windows from the rooms of her New York home. It was Mrs. Naumburg's wish that the rooms should be installed and the collection arranged as in her home, so that the general character of the rooms might be kept. The second floor of the wing contains the Naumburg Rooms: the dining room, a large living room with balcony, small entrance hall and stairway. These rooms are used for receptions, teas, and informal meetings. The ground floor of the wing is used as an addition to the Library. When money is available it is planned to extend the wing further.

The chief architectural features of the Museum are the Court (56×42 feet), directly opposite the entrance, and Warburg Hall, two stories high, which has a beautiful French sixteenth-century carved oak ceiling from Dijon.



COURT



PICTURE STUDY ROOM

In the Court, of Italian travertine, a two-story arcaded motive has been used, taken from the façade of the presbytery of the Church of the Madonna di San Biagio at Montepulciano designed by Antonio da San Gallo. In adapting it for a court the design was reduced very slightly in scale, but in all other respects is an exact reproduction. A third story of plaster, broken by small rectangular windows, was added according to established Italian precedent. The drawings and measurements were made from the villa by Mr. Henry R. Shepley, Class of 1910, one of Mr. Coolidge's partners, who took infinite pains and care to make the Court the dignified and impressive part of the building which it now is.

MUSEUM ACTIVITIES

The Museum is the laboratory or working tool of the Division of the Fine Arts. Here are collections of original works of art. The courses given by the Division are held in the Museum. These courses cover the historical, critical, and technical sides of the subject, and there is also a course on Museum Work and Museum Problems given by Professor Sachs for advanced students who are preparing to enter museum work.

There is a Research Department which has three principal activities: the investigation of materials and methods of constructing objects of art and of preserving them; routine and experimental treatment of objects in the Museum's collections; and the editing of a quarterly journal, *Technical Studies in the Field of the Fine Arts*, which has for its aim the publication of reports about research and conservation.

In the Department of X-Ray there is assembled what is probably the largest and finest collection of X-ray shadowgraphs in the world.

The Library, equipped to hold 75,000 volumes, is rich in illustrative material and receives regularly a large number of art periodicals and publications of museums. It contains a valuable collection of sale catalogues. Although primarily for students of the University and of Radcliffe College the Library is open during Museum hours to anyone wishing to use it for purposes of study. The photograph collection numbers 126,749 mounted and classified photographs exclusive of postcards and clipped reproductions; the classified and catalogued slide collection numbers 35,152.

Loan Exhibitions are a valuable element in the work of the Museum. Concerts and lectures are given for the students of the University and for the general public.

Field Work

The Museum has undertaken and shared in excavations and research work in archaeology.

In 1922 Dr. Hetty Goldman, Excavator for the Fogg Art Museum in Greek Lands, working with the American School of Classical Studies at Athens, began excavations at Colophon, Asia Minor, a site chosen during a preliminary survey made in 1921. The work was interrupted by political conditions but a second brief campaign was undertaken in the autumn of 1925.

Excavations at Eutresis, Boeotia, a well-stratified site chiefly of the Bronze Age, were conducted by the Museum and the American School of Classical Stud-

ies under the leadership of Dr. Goldman in four successive years, 1924-1927. The results of the work were published by Dr. Goldman in 1931 under the title *Excavations in Eutresis in Boeotia*.

Expeditions to China for the purpose of investigations along the Western Trade Route were conducted in 1923 and again in 1924-1925 by Langdon Warner, Keeper of the Oriental Department and Fellow of the Fogg Art Museum for Research in Asia.

Excavations near Kirkuk, Iraq, on the site of the ancient Hurrian city of Nuzi were carried on during four successive seasons, 1927-28—1930-31, by the Semitic Museum, the Fogg Museum, and for a short time the Peabody Museum of Harvard University, the University of Pennsylvania, and the American Schools of Oriental Research, Baghdad. The work of the season of 1928-29 was directed by Dr. Robert Pfeiffer of the Semitic Museum; the work of the last two seasons was under the directorship of Richard F. S. Starr, Fellow for Research in the Near East, who represented the Fogg Museum on the first two expeditions.

In 1930 Sir Aurel Stein was appointed Honorary Fellow of the Fogg Museum for Research in Asia and under the joint auspices of the British Museum and the Fogg Museum has carried on work in Persia.

The Fogg Museum allied with the Peabody Museum and the American School of Prehistoric Research, conducted archaeological work in Yugoslavia in 1932 and 1933. Sites representing prehistoric, Greek, Macedonian, Roman, and Byzantine periods were investigated.

During the year 1934-1935 the Museum participated in three archaeological expeditions,—a preliminary campaign in Cilicia, Tarsus, undertaken

with the Archaeological Institute of America and Bryn Mawr College, under the leadership of Dr. Hetty Goldman; and expeditions to Serabit in the Sinai Peninsula and to Van, Armenia, undertaken jointly with the Semitic Museum. Mr. Starr was in charge of the work at Serabit.

FRIENDS OF THE FOGG ART MUSEUM

THE Friends of the Fogg Art Museum — an association modelled on the Société des Amis du Louvre — is composed of people interested in the work of the Museum who contribute to its support. There are over five hundred members. Subscriptions range from \$5 to \$1,000. The subscriptions are a very important factor in the development of the work of the Museum. Without them many valuable additions to the collections could not have been made.

Members receive notices of all exhibitions and lectures held at the Museum, the Annual Report of the Director, and the Bulletin.

Membership subscriptions should be made payable to Henry L. Shattuck, Treasurer, and sent to the Museum.

VISITING COMMITTEE

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1935-1936

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GRENVILLE L. WINTHROP

* Died April 1, 1936

† Died May 16, 1936

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Excavator for the Fogg Art Museum in Greek

Lands

HETTY GOLDMAN

PUBLICATIONS

PUBLICATIONS of the Museum, and photographs and postcards of objects belonging to the Museum are on sale at the main entrance.

(Photographs, 50 cents each; postcards, 2 for 5 cents.)

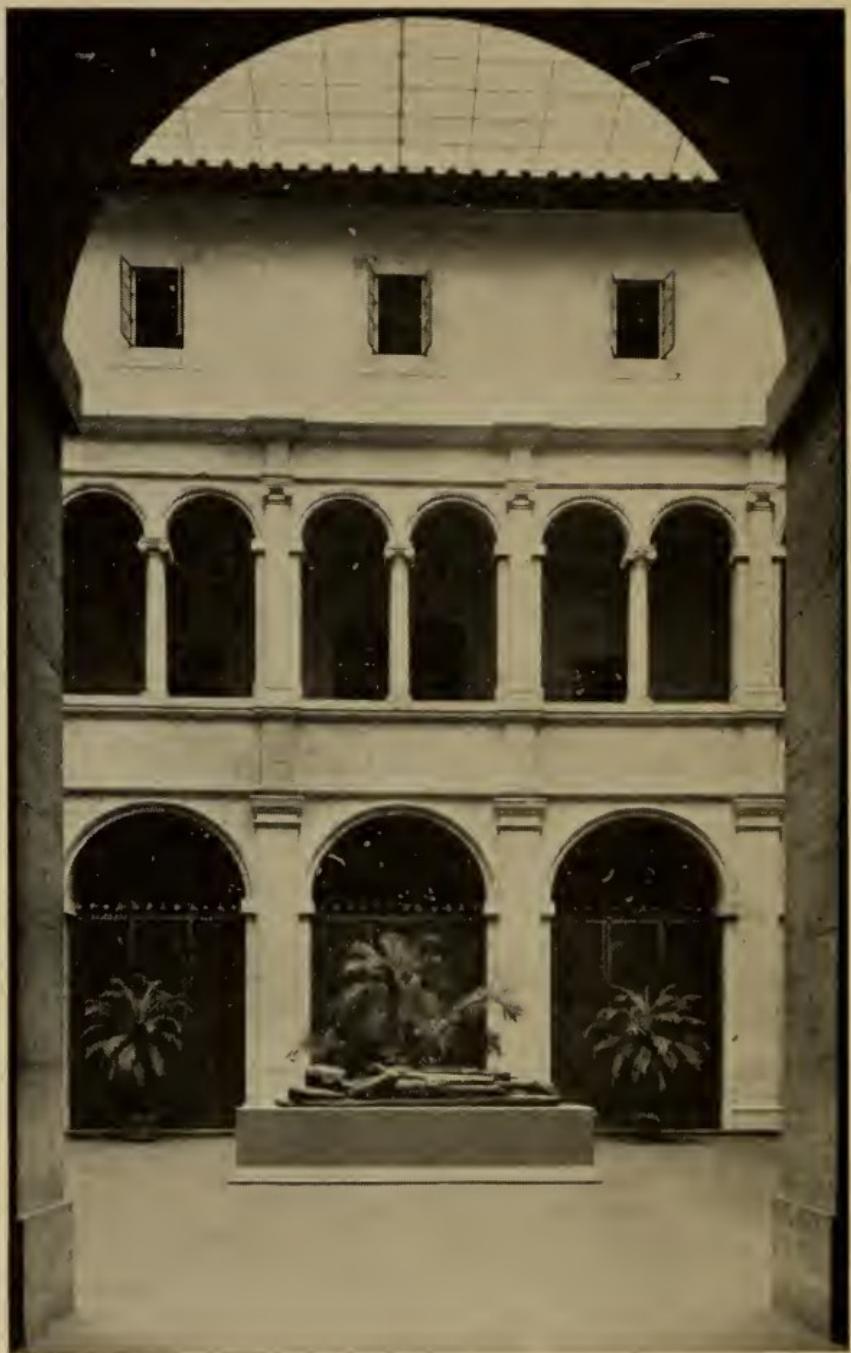
The Annual Report of the Director will be sent free of charge on application to the Secretary of the Museum.

Catalogue of the Collection of Mediaeval and Renaissance Paintings, 1919 \$10.00

Catalogue of a Loan Exhibition of Early Italian Engravings, 1915	3.00
Exhibition of French Painting of the Nineteenth and Twentieth Centuries, 1929	1.00
Fogg Art Museum Notes, 9 numbers, June, 1921-June, 1931, each	.20
Fogg Art Museum Notes. Special number: Excavations at Eutresis, by Hetty Goldman, 1927	.50
Fogg Art Museum Handbook, 1936	1.00
Bulletin of the Fogg Art Museum, November, 1931-date (published in November and March), single copies	.20
Technical Studies in the Field of the Fine Arts (quarterly), July, 1932-date. Published for the Museum	
yearly	4.00
single copies	1.25
(May be obtained from the Business Office, 654 Madison Avenue, New York City.)	
William Blake. Illustrations to Young's Night Thoughts, done in water-colours by William Blake. Thirty pages, five reproduced in colour and twenty-five in monochrome, from the original water-colours in the library of William Augustus White, with an introductory essay by Geoffrey Keynes, 1927	35.00

Hetty Goldman. Excavations at Eutresis
in Boeotia, conducted by the Fogg
Art Museum of Harvard University in
coöperation with the American School
of Classical Studies at Athens, Greece,
1931 15.00

For further information in regard to publications
address the Secretary of the Museum.



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